

Periodical *WR*

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JUN 4 1946
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The Inland Printer

June 1946



BARFUS

WHEN THE *DRUMMER* PLAYS Violin



It's a versatile boom boom boy who can double in catgut. During the war a lot of drummers took an unhappy try at the finer notes in the music of business. But affairs of state and of commerce are crying for more experts and fewer experimenters to beat out the tune. Given half a chance, business can provide enough goods to supply demand and check inflation; then advertising will *keep* sales big. Business is the backbone of our economy, and advertising is the lifeblood of commerce. Let's have the downbeat NOW! Good printing on Champion paper will carry the melody.

THE *Champion Paper* AND FIBRE COMPANY . . . HAMILTON, OHIO

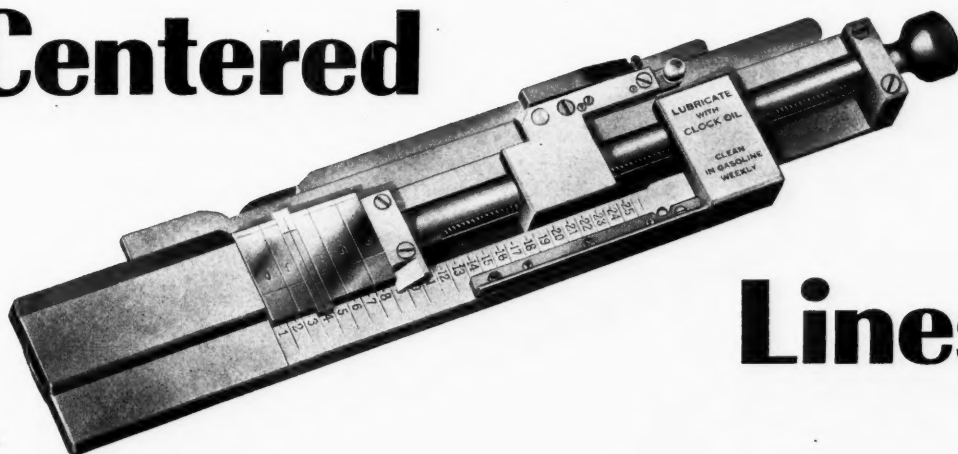


Manufacturers of advertisers' and publishers' coated and uncoated papers, bristols, bonds, envelope papers, tablet writing and papeterie . . . 2,000,000 pounds a day
MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . HOUSTON, TEXAS

District Sales Offices

NEW YORK • CHICAGO • PHILADELPHIA • DETROIT • BOSTON • ST. LOUIS • CINCINNATI • ATLANTA • SAN FRANCISCO

Centered



Lines

The LUDLOW WAY is Simple and Direct

CENTERING LINES set in single types consumes valuable time that could be used more profitably. Calculating the proper division, juggling spaces and quads back and forth, and finally spacing tight-to-lift, is hardly efficient production.

With a Ludlow Self-Centering Stick, illustrated above, the compositor turns out centered lines on the Ludlow with surprising speed. Setting the stick to desired measure, the compositor "gathers" type-face matrices and drops them into the stick, adding only spaces between words. He then merely pushes in the quadding slide and locks it against the matrices, which are automatically centered, justified and quadded-out ready for casting.

This feature is also typical of Ludlow efficiency in eliminating unnecessary operations, and our user-friends say that it reduces the time on such composition by more than half. The use of Ludlow makes possible so many other short cuts and simplifies so many composing room practices that the daily production record spells profit.

Let us tell you more about the Ludlow direct method—from copy to hot metal to form—that has revolutionized the handling and setting of display and miscellaneous composition.

HONOR ROLL

★

Robert B. Bernhardt
George Edwin Carlson
James E. Durand
Albert H. Huntington
J. Ralph Lee
Franklin Marshall
Norman S. Summerville

★

SERVING IN WORLD WAR II

An example of a Ludlow-set centered line job.
It's profitable the Ludlow way.

Ludlow Typograph Company 2032 Clybourn Avenue, Chicago 14, Illinois

Published monthly by Maclean-Hunter Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois. Subscription, \$4.00 a year in advance; single copies, 40 cents. (Send Canadian funds—\$4.50 a year; single copies, 45 cents—to The Inland Printer, Terminal A. P. O. Box 100, Toronto.) Foreign \$5.00 a year; single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1946. Maclean-Hunter Publishing Corporation.

**THESE CUSTOMERS
KEEP RECORDS**

Banks
Insurance Companies
Department Stores
Manufacturers
Legal Offices
Accountants
Law Firms
Public Record Offices
Schools and Colleges
Hospitals
Service Companies
Professional People
Government Offices
Utilities

**THESE RECORDS
ARE WORTH KEEPING**

Accounting Forms
Blank Books
Charts
Certificates
Contract Forms
Diplomas
Insurance Policies
Legal Blanks
Letterheads
Maps
Production Records
Public Records
Record Books
Reports
Ruled Forms
Sales Records

**KEEP THEM ON
THESE TOP GRADE
WESTON PAPERS**

**BYRON WESTON CO.
LINEN RECORD**
Extra No. 1, 100% new white
Cotton and Linen Clippings

**WESTON'S
DEFIANCE LEDGER**
100% Cotton Fibre Content

**WESTON'S
WAVERLY LEDGER**
75% Cotton Fibre Content

**WESTON'S
CENTENNIAL LEDGER**
75% Cotton Fibre Content

WESTON'S BOND
Extra No. 1, 100% new
Cotton Fibre Content

**WESTON'S
DEFIANCE BOND**
100% Cotton Fibre Content

**WESTON'S
HOLMESDALE BOND**
75% Cotton Fibre Content

Good customers, high grade forms and these WESTON top grade cotton fibre content PAPERS just naturally go together. You can sell more profitable, steady accounts if you urge your customers and prospects to...

KEEP RECORDS

WORTH KEEPING ON

WESTON PAPERS

BYRON WESTON COMPANY • DALTON • MASSACHUSETTS

Weston

*Makers of Papers
for Business Records*





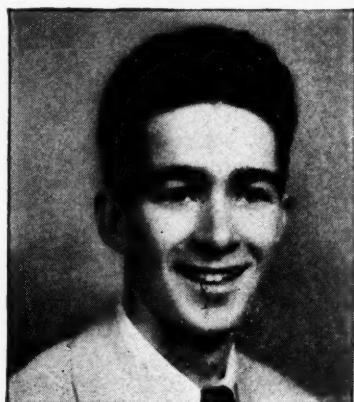
KEEPING IN TOUCH

PREPARED BY INTERNATIONAL PRINTING INK DIVISION OF INTERCHEMICAL CORPORATION

JUNE, 1946



PRIZE WINNERS ANNOUNCED IN IPI TENTH ANNIVERSARY ESSAY CONTEST



RICHARD ORANSKY

Winner of the Tenth Anniversary Special Award

Prominent Men Act as Judges

Serving for the tenth consecutive year as Chairman of the judging committee was Harry L. Gage, Vice President of the Mergenthaler Linotype Co. He was assisted by such outstanding men as C. R. Counquergood, President, Canada Printing Ink Company, Ltd.; Major George Fielding Eliot; W. E. Griswold, Executive Director, Lithographic Technical Foundation, Inc.; and Frederick J. Libby, Executive Secretary, National Council for Prevention of War.

Ohio School Wins Silver Cup

The Silver Cup for the school submitting the essay most attractively printed in color went to Timken Vocational High School, Canton, Ohio. Winner of the Silver Cup in previous contests, this school has usually placed high in all phases of the competitions.

New Englander Takes Special Anniversary Award; Refugee Youth Also Places High Among 6,000 Entrants

Prize winners in the Tenth Annual Essay Contest, in which more than 6,000 students of printing in the United States and Canada competed, have just been announced by Fred Hartman, Educational Director of the National Graphic Arts Education Association, in cooperation with International Printing Ink, sponsors of these annual essay contests. Subject of the contest was, "Printing and World Peace".

Winner of the Tenth Anniversary Special Award was Richard Oransky, 18 year old senior of Portland High School, Portland, Me. A student of Industrial Arts he also is interested in radio and is already credited with 38 weeks of various teen-age news and variety shows broadcast by radio station WGAM.

First prize in the regular contest went to 17 year old Frank Brenner, of the New York School of Printing. Frank came to the United States via wartime England in 1943. At the age of ten Frank escaped from Nazi Germany to Great Britain where he experienced as many as twenty-one air raids in one day.



FRANK BRENNER

Canadian and Brooklyn Youths Each Take Two Prizes

Sidney G. Simpson, of the School of Graphic Arts in Montreal, Canada, whose

essay placed second, also won first prize for producing the best printed entry. He intends to become a printer when his education is completed.

Third prize winner was Julius Kieves, 18 year old student at Brooklyn Technical High School. He, too, is a double winner. In addition to winning third prize he placed fifth in the competition for the best printed essay.

Julius intends to enter Cornell next fall to study electrical engineering.

Fourth prize went to Chandler R. Meloy of the John H. Francis Polytechnic High School, Los Angeles, California, and John Randolph of the Gerstmeier Technical High School, Terre Haute, Indiana, was recipient of fifth prize. Five dollars in Savings Stamps was awarded to each of the 25 runners-up.

"Best Printed Essay" Awards

First prize for the Best Printed Essay went to Sidney G. Simpson, School of Graphic Arts, Montreal, Canada, second prize to Catherine Ross Sheppard, N. R. Crozier Technical High School,



SIDNEY G. SIMPSON

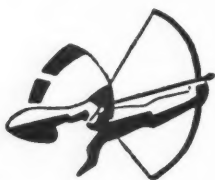
Dallas, third prize to Ernest Schiff, Murrell Dobbins Vocational School, Philadelphia, fourth prize to Barbara Dalton, J.C. Murphy Junior High School, Atlanta, and fifth prize to Julius Kieves, Brooklyn.

FOR THE NEWEST IN INKS AND COLOR SERVICE—"KEEP IN TOUCH WITH I.P.I."

When Writing These Advertisers, Please Mention THE INLAND PRINTER

ATF CHIEFS

"Roll it out"



**OFFSET . . . complete from
darkroom to pressroom**

ATF Precision Cameras and plate-making equipment are modern and efficient, too.

THE ATF CHIEFS are designed primarily to handle the widest variety of jobs with the least lost time . . . to ease and speed the pressmen's work and to "keep on rolling along." In short, a profitable press to own and operate. ATF Chiefs are made in three useful sizes: 14 x 20, 17 x 22, and 22 x 29.

Ask your ATF Salesman, or write for commercial samples of actual runs that show what the Chiefs can do for you.



AMERICAN TYPE FOUNDERS

200 Elmora Avenue, Elizabeth B, New Jersey



FINE *Coated Paper* NEEDS NO OTHER NAME

In this era of outstanding progress almost every manufactured article has been improved while costs and prices have been lowered. Yet these products continue to be distinguished by their original names.

By a streamlined process of manufacturing coated paper, Consolidated not only produces paper with better printing qualities but makes it so economically that it can be sold at uncoated paper prices. Yet it remains fine coated paper and needs no other name.

Photograph through courtesy of
SPIEGEL, Chicago,
from their Spring and Summer Catalog.

Consolidated COATED Papers

PRODUCTION GLOSS... MODERN GLOSS

With catalogs their only salesmen, realistic "eye-catching" reproductions of products are an important factor in the success of the mail order business.

By using Consolidated Coated, great mail-order houses, such as Spiegel, obtain the finest reproductions at a minimum cost for paper... an important

saving when millions of catalogs are distributed yearly.

Consolidated Coated is recommended by printers from coast to coast; specified by leading national advertisers for their finest catalogs and brochures; and used by many of America's finest national magazines, trade and technical journals.

CONSOLIDATED WATER POWER & PAPER COMPANY

MAIN OFFICE
WISCONSIN RAPIDS, WISCONSIN

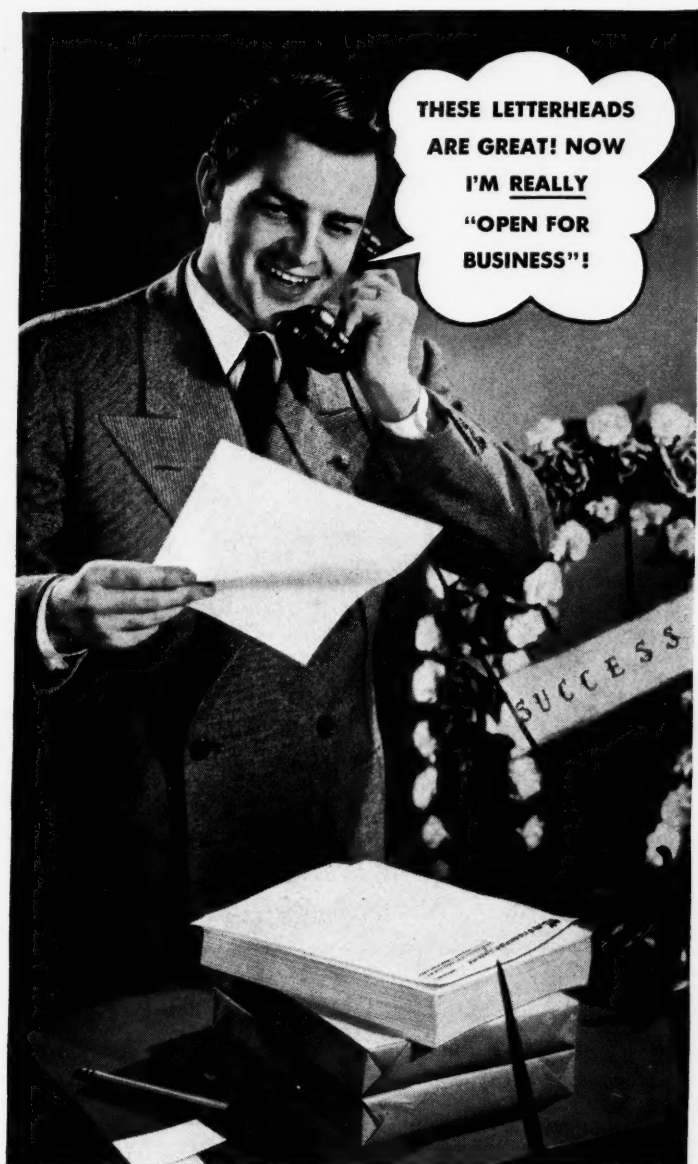
For Sales and

SALES OFFICES
125 SO. LA SALLE ST., CHICAGO,



**NORTHWEST
PEDIGREED PAPERS**
ALWAYS MAKE GOOD PRINTING BETTER.
THE NORTHWEST PAPER COMPANY, CLOQUET, MINNESOTA.

Every NEW BUSINESS that starts, can start . . .



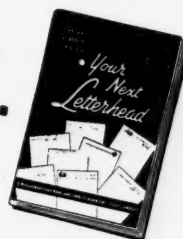
NEW BUSINESS FOR YOU!

New business ventures are launched these days at a rate topping all previous records. Big or small, whatever they sell, they all have one thing in common . . . *every one needs a good printed heading*—for letters, invoices, and statements.

That is where you can come in with expert help. Pick out the promising prospects in your territory. Give them the professional advice they need in designing the *right* headings—headings that are appropriate to their businesses, impressive, up-to-date.

These men will appreciate your interest—now—when it counts. Later, as their businesses expand and their printing needs multiply, they will grow into substantial, continuing accounts for you.

Send for this
free book...



Be prepared to give these prospects and customers the new printed headings they need. Hammermill's idea-book, "*Your Next Letterhead*," gives the essentials of modern design. 26 examples of good arrangements that you will find easy to reproduce. With the book we'll send a supply of Hammermill Letterhead Layout Sheets. **FREE!** Just send the coupon.

Good paper is an essential of a good printed heading, but it need not be expensive paper. Suggest Hammermill Bond, the paper **MADE** for business use. It provides requisite quality at moderate cost.

LOOK FOR THE WATERMARK . . . IT IS HAMMERMILL'S WORD OF HONOR TO THE PUBLIC

HAMMERMILL BOND

Hammermill Paper Company,
1601 East Lake Road, Erie, Pennsylvania

Please send me—**FREE**—a copy of "*Your Next Letterhead*," a supply of Hammermill Letterhead Layout Sheets, and include a sample book of the new Hammermill Bond.

Name Robert P. Smith
(Please attach to, or write on, your *business* letterhead) 1P-JUN

When Writing These Advertisers, Please Mention THE INLAND PRINTER



OXFORD makes its own pulp of many varieties for the 101 different kinds of quality paper it produces.

There in a nutshell is one basic reason why such high standards of quality can be set and maintained for all Oxford papers.

Not only do we take extreme care in making pulp—not only have we huge wood reserves on which to draw—we also do *everything* right through to the finishing of our papers. Oxford is completely integrated.

There are other good reasons for

Oxford quality. As a constant guide to our veteran craftsmen's "know-how," samples from every paper run get numerous laboratory tests to make sure that quality remains uniformly high. In addition, for many years now

Oxford has been accustomed to making over 1,000 miles of quality paper a day. Behind this experience is never-ending research in all kinds of paper problems. So when you think of quality printing papers, think of Oxford first.



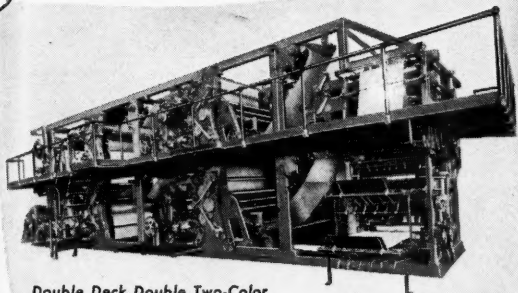
Included in Oxford's line of quality printing and label papers are: ENAMEL-COATED—Polar Superfine, Maineflex, Mainefold, White Seal, and Rumford Litho C1S; UNCOATED—Engravatone, Carfax, Aquaset Offset, Duplex Label and Oxford Super, English Finish and Antique.

OXFORD PAPER COMPANY

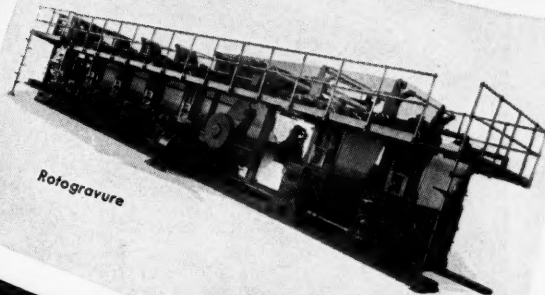
230 PARK AVENUE, NEW YORK 17, N. Y.

MILLS at Rumford, Maine and West Carrollton, Ohio

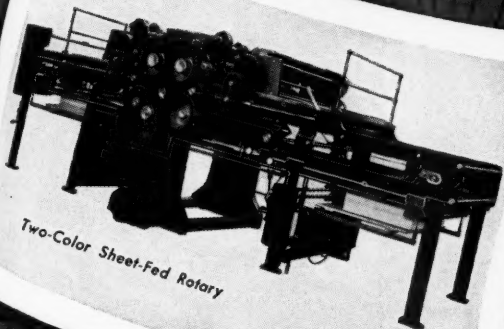
WESTERN SALES OFFICE: 35 East Wacker Drive, Chicago 1, Ill.



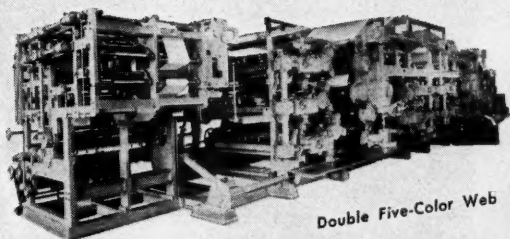
Double Deck Double Two-Color



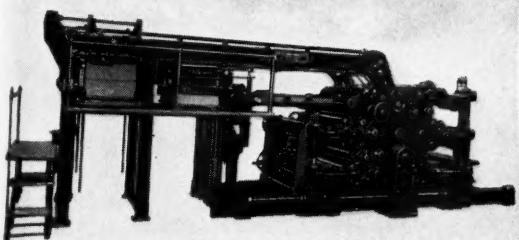
Rotogravure



Two-Color Sheet-Fed Rotary



Double Five-Color Web



Five-Color Sheet-Fed Rotary

Gallery Of Printing Presses

Adaptability . . . economy . . . perfection . . . place Cottrell press-artistry first in any gallery of printing equipment.

The printer or publisher has but to name the letterpress or rotogravure problem, and he will find the answer in one or in a combination of the Cottrell masterpieces displayed here.

C. B. COTTRELL & SONS CO.

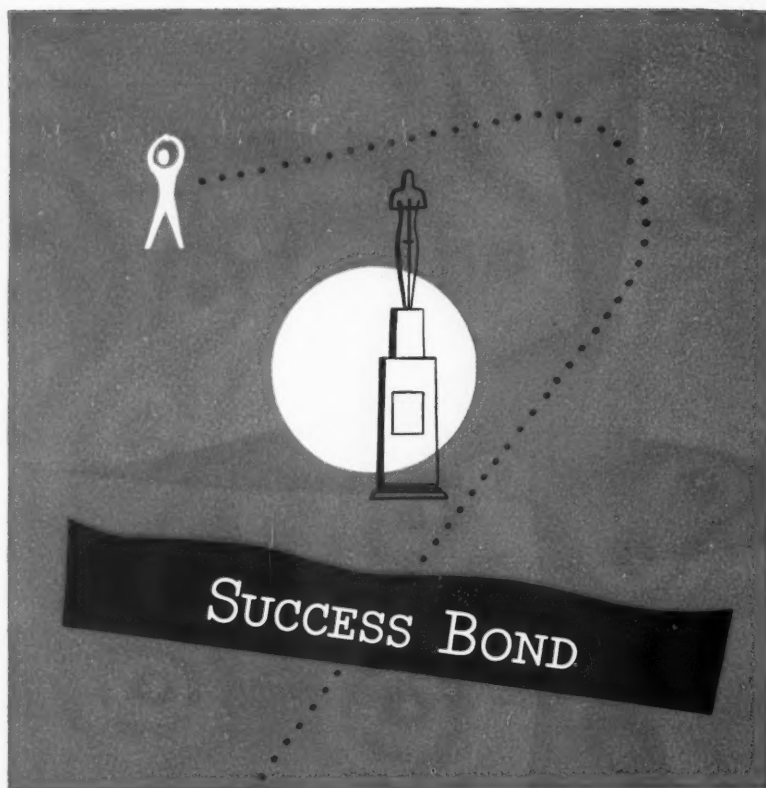
Westerly, Rhode Island

New York: 25 E. 26th St. • Chicago: Daily News Bldg.,
400 W. Madison St. • Claybourn Division: 3713 N.
Humboldt Ave., Milwaukee, Wis. • Smyth-Horne, Ltd.,
13 Bedford Row, London W. C. 1, England

Cottrell

OVER 91 YEARS OF GROWING WITH THE PRINTING

INDUSTRY



A 75% cotton fibre content paper made with extreme care, Success Bond in the Neenah line is distinguished by its appearance and finish, its crispness and strength. Success Bond is designed for age-resisting records, impressive business and personal stationery, legal forms and other papers that are being handled constantly.

NEENAH

BETTER BOND PAPERS FOR EVERY PURPOSE

These famous names identify the papers manufactured by the Neenah Paper Company. The name *Neenah* appears in each watermark to identify the genuine for your protection.

OLD COUNCIL TREE BOND

SUCCESS BOND

CHIEFTAIN BOND

NEENAH BOND

NEENAH THIN PAPERS

TUDOR LEDGER

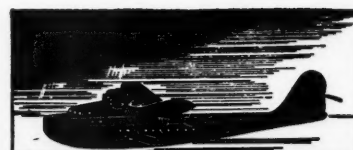
STONEWALL LEDGER

RESOLUTE LEDGER

NEENAH LEDGER

NEENAH INDEX BRISTOL

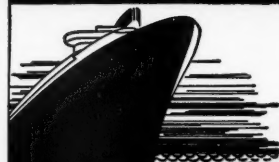
NEENAH PAPER CO. • NEENAH, WIS.



*Modern Business
demands*
THIN PAPERS

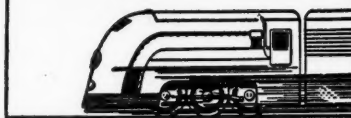
To reduce
**MAILING
TYPING
FILING**
costs.

Recommended for
Thin Letterheads, Copies,
Records, Advertising.



Specify one of
ESLEECK
THIN PAPERS

Fidelity Onion Skin
Clearcopy Onion Skin
Superior Manifold



SEND FOR SAMPLES

ESLEECK
Manufacturing Company
Turners Falls, Mass.

Be sure to specify
Dayco Rollers for
your NEW presses.

Putting the



Death Valley Daily to Bed

... might take quite a bit of "doing".

But, right today there is a printing roller
that would work just as well in this Death Valley
climate as in an air-conditioned shop. It's the Dayco

Roller. ¶ Heat, whether bone dry or dripping wet, has no effect on

it. Neither does oil, varnish, dye or any kind of ink. ¶ Dayco Rollers

may be used in offset or letterpress printing... in job printing or newspaper shops.

High press speeds have no adverse effects on their fine printing qualities. They
outwear other rollers four to one. ¶ It's easy to cover your present metal stock.

Write today for details.

THE DAYTON RUBBER MANUFACTURING COMPANY
DAYTON 1, OHIO

Latin American Representative: National Paper and Type Company, 120 Wall
Street, New York, N. Y. Canadian Representatives: Manton Brothers, Ltd.,
Toronto-Winnipeg-Montreal-Vancouver



DAYCO ROLLERS BY **Dayton Rubber**

THE MARK OF TECHNICAL EXCELLENCE IN NATURAL AND SYNTHETIC RUBBER

MANUFACTURERS OF THE WORLD'S FINEST PRINTING ROLLERS

When Writing These Advertisers, Please Mention THE INLAND PRINTER

Speak up!

WE'LL LISTEN



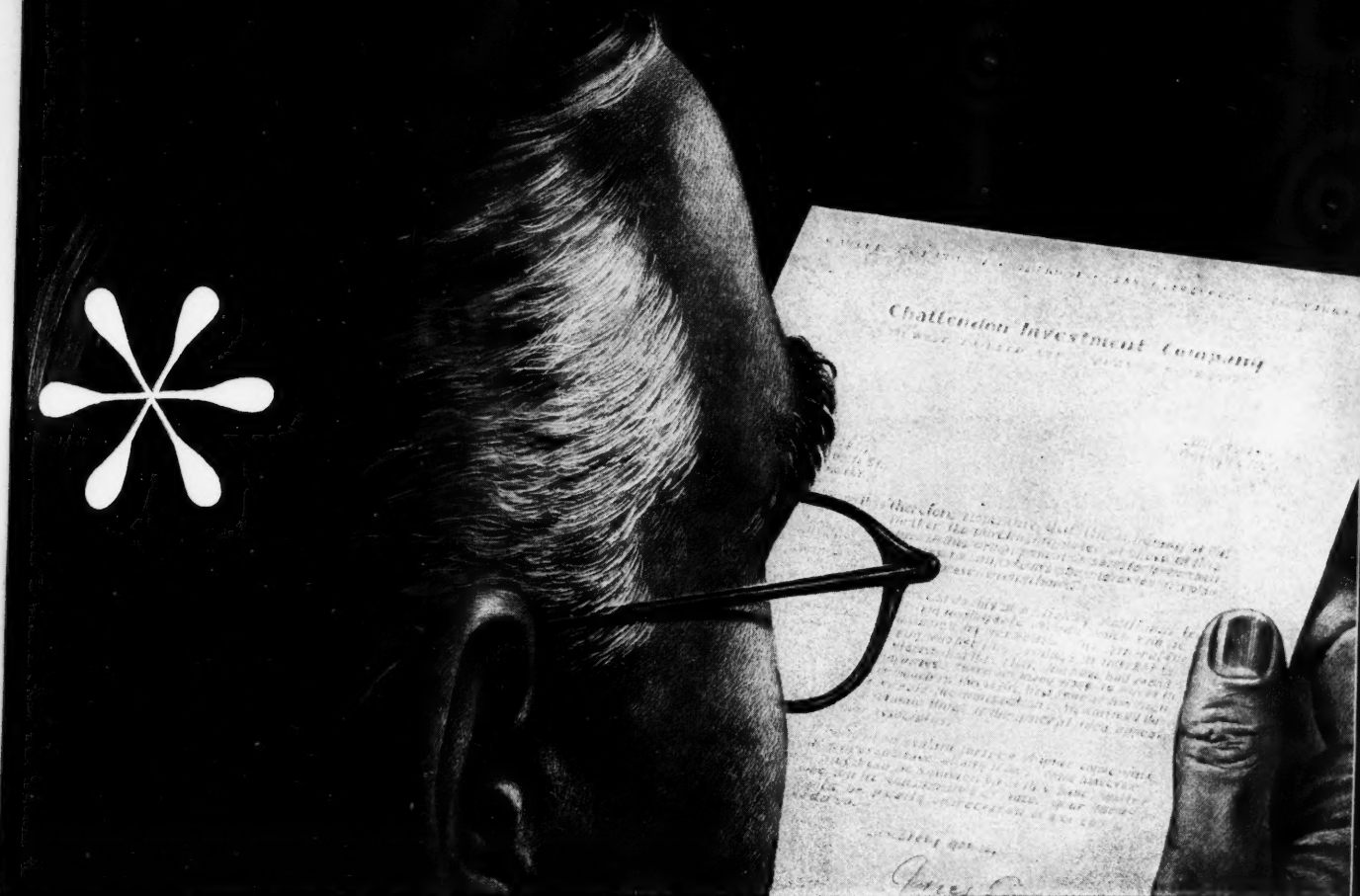
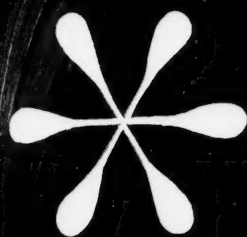
● . . . and we'll listen hard to your plans for installing an offset department or increasing the efficiency of the one you now operate. RUTHERFORD specialists have the knowledge and experience required to solve your lithographic equipment problems economically and quickly. Save time . . . save money . . . consult RUTHERFORD now.



**CHEMICAL
CORPORATION**

RUTHERFORD MACHINERY DIVISION

**SUN CHEMICAL CORPORATION
100 SIXTH AVENUE · NEW YORK 13, N. Y.**



* How do you get to it?

LOCKED IN *there* is the objective you must set for every letter. Somebody's brain—completely indifferent, often, to the cause your letter pleads.

Luckily, there are sure avenues to its interest—sight and touch, to mention two. *Engage* them with the feel and character of your letterhead. *Win* them with its excellence of texture, type and design. Then you've got them on your side, *expediting* your

written message directly to its goal.

Success or failure, split-seconds tell the story. Weigh the odds in your favor by using letterheads of Correct Bond—a bond so crisp and clean and white, so rich in character and so flattering to ink, that with letterheads printed on it success becomes the rule.

...

HOWARD PAPER MILLS, Inc.
Aetna Paper Company Division, Dayton, Ohio

Correct Bond is an air dried, rag-content bond of a character that appeals instantly to letterhead buyers' hands and eyes. Its characteristics—its whiteness, texture, printability and finish—appeal equally to the printer. Correct Bond is handled by leading paper merchants.



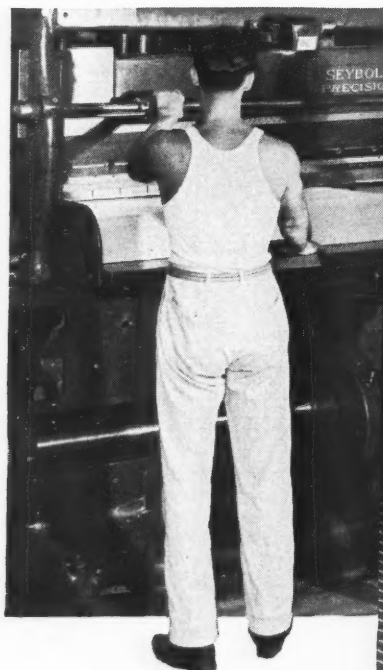
Correct Bond

Wherever the printed word must truly represent you

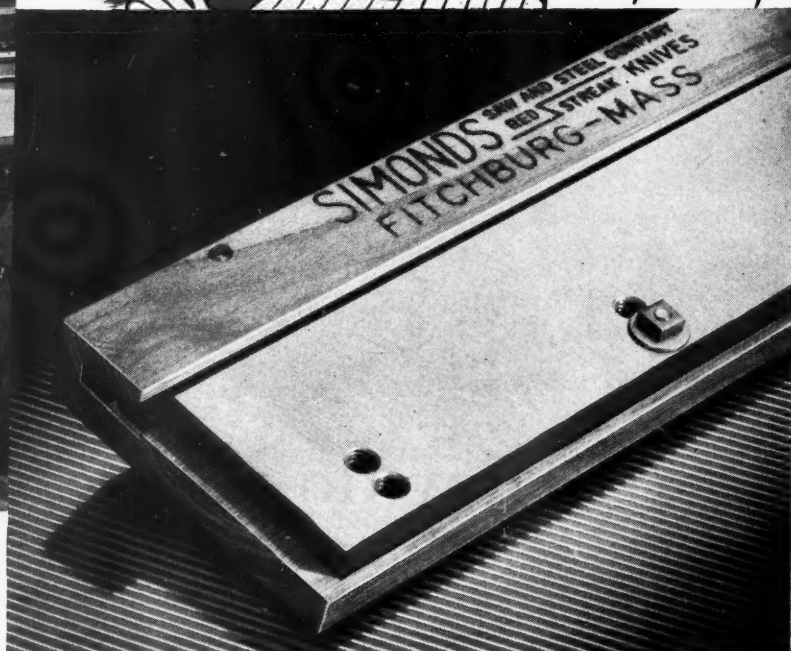
Please Mention THE INLAND PRINTER When Writing to Advertisers

13

*Hairline Accuracy...
and No "Face-Drag"...*



*...when you
Cut Paper with*



SIMONDS S-301 KNIVES

These knives are precision-ground for face clearance like the blades of a pair of scissors. And Simonds special S-301 papercutting steel holds a superkeen edge longer than you ever thought possible in any paper knife. So there's no face drag against the stock... which means you're sure of clean, effortless cutting, and hairline accuracy.

And for complete insurance of clean-cut performance, this edge is delivered to you just the way the inspector okayed it... packed in wood so the edge literally "floats in air", beyond all danger of damage in transit.

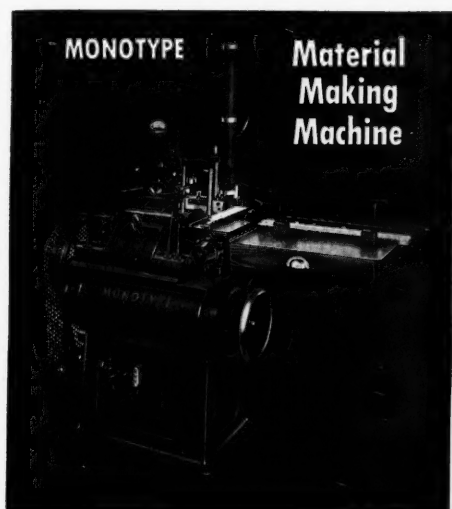
Order Simonds S-301 Paper Knives from your dealer, or from the nearest Simonds office.

BRANCH OFFICES: 1350 Columbia Road, Boston 27, Mass.; 127 S. Green St., Chicago 7, Ill.; 416 W. Eighth St., Los Angeles 14, Calif.; 228 First St., San Francisco 5, Calif.; 311 S. W. First Avenue, Portland 4, Ore.; 31 W. Trent Ave., Spokane 8, Washington. Canadian Factory: 595 St. Remi St., Montreal 30, Que.

SIMONDS
SAW AND STEEL CO.

FITCHBURG, MASS.

The Most Versatile



STRIP-MATERIAL MACHINE *in the World*



**Broadest Capacity
Most Production
Highest Quality**

Continuous-Strip Material

(CAST IN STRIPS OR CUT TO MEASURE)

STRAIGHT-LINE RULES—250 designs and sizes from 1½ to 18 point, inclusive. Send for Specimens.

LEADS AND SLUGS—Either "high" or "low," in sizes from 1 point to 18 point, inclusive.

"HIGH" AND "LOW" BASE—In 12, 14, 16, 18, 24 30 and 36 point (strips 24 inches long).

FLUSH-SIDE AND FULL FACE RULES—Cast flush on one or both sides; 1½ to 12 point body.

WANT-AD RULES—Special drive for resisting mat pressure; 1½ and 2 point.

ORNAMENTAL BORDERS—200 designs and sizes from 2 to 12 point, inclusive. Send for Specimen Sheets showing the available designs.

WAVY RULE—Several weights of rule face; sizes from 2 to 12 point.

BROACHING RULES—With special shoulder, several weights and sizes.

TIE-UP SLUGS—12 to 36 point, any height.

ELECTROTYPE BEARERS—12 and 18 point. With firm name repeated to identify foundry forms.

Single-Column Material

(NOT MADE ON OTHER STRIP MACHINES)

LEADS AND SLUGS—1½ to 12 point, measures up to 15 picas in length.

STRAIGHT-LINE AND WANT-AD RULES—Many weights of face; 1½ to 6 point sizes; measures up to 15 picas in length.

CENTERED DASHES—A variety of designs and weights; sizes from 3 to 14 point; centered on measures up to 15 picas in length.

SINGLE-PIECE BRACES—Centered on measures from 4 picas to 15 picas.

LOGOTYPES—Cast from slug-machine matrices in sizes from 6 to 18 point, centered on desired measures up to 15 picas in length.

DECORATIVE END RULES—A variety of corner designs and rule faces in sizes from 3 to 6 point; made to match in weight and position.

LANSTON MONOTYPE MACHINE COMPANY

MONOTYPE BUILDING, TWENTY-FOURTH AND LOCUST STREETS, PHILADELPHIA 3, PENNA.

THIS ADVERTISEMENT IS SET IN MONOTYPE BASKERVILLE, ARTSCRIPT, 20TH CENTURY MEDIUM, BOLD AND MEDIUM CONDENSED

When Writing These Advertisers, Please Mention THE INLAND PRINTER



**what would field research say
about *YOUR* letterhead?**

A young company that gets around, James O. Peck Company, two years old, covers the country with thorough-going surveys in industrial field research. The Peck Company makes it their business to know the *WHY* of sales acceptance by getting the *customers'* viewpoints and practices. Actual conditions to be met in the prospective market are thus the basis for marketing and sales counsel.

The James O. Peck Company are represented by competent personnel...and an effective letterhead on Strathmore Paper. You, too, should use a quality letterhead that says *competence* for your company. The Strathmore watermark is your assurance of quality.

Strathmore Letterhead Papers: Strathmore Parchment, Strathmore Script, Strathmore Bond, Thistlemark Bond, Bay Path Bond, Alexandra Brilliant.

STRATHMORE MAKERS
OF FINE
PAPERS

Strathmore Paper Company, West Springfield, Massachusetts

**STRATHMORE
ADVERTISEMENTS**

in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

★ ★ ★

This series appears in:

FORTUNE

TIME

BUSINESS WEEK

UNITED STATES NEWS

NEWSWEEK

NEW YORKER

FORBES

ADVERTISING & SELLING

TIDE

PRINTERS' INK

SALES MANAGEMENT

IT'S STILL SPINACH AND TO HELL WITH IT!

Try all the substitutes that you care to, realizing that the result is glatter permits the sort of finished work that is expected today. Our staff of over a hundred master craftsmen, employing newest production methods on the most modern technical equipment of any commercial plate-making plant, assure you the finest quality plates ALWAYS.

You, like more than 200 of America's leading lithographers and printers, can keep work flowing through your plant unhampered by late or inferior work; adhere to delivery schedules; and place yourself in a position of advantage over your competitors by getting your name on the list of Graphic Arts customers.

We operate 24 hours a day with overnight deliveries to most printing centers.

If you are unable to handle all your plate-making requirements or do not have a satisfactory source of supply, test us on one job of any kind: letter press or offset preparatory material, color process, black and whites, highlights, posters, line or halftone negatives or positives for machine transfer, photo-composed plates, commercial art or direct color separations. If work is "rout" check with us first—with, without photo.

MAIN OFFICE AND PLANT • TOLEDO 4, OHIO
110 OTTAWA STREET • PHONE GARFIELD 3781

Graphic Arts Corporation of Ohio
MAKERS OF FINE PRINTING PLATES
TOLEDO • NEW YORK • CHICAGO • DETROIT

NEW YORK OFFICE
Phone Chelsea 3-5309
148 West 23rd Street

DETROIT BRANCH
Phone Randolph 9122
825 West Elizabeth

CHICAGO OFFICE
Phone Randolph 5383
201 North Wells Street

● WE DO NOT
OWN PRESSES



Was it Luck

... or just common sense?



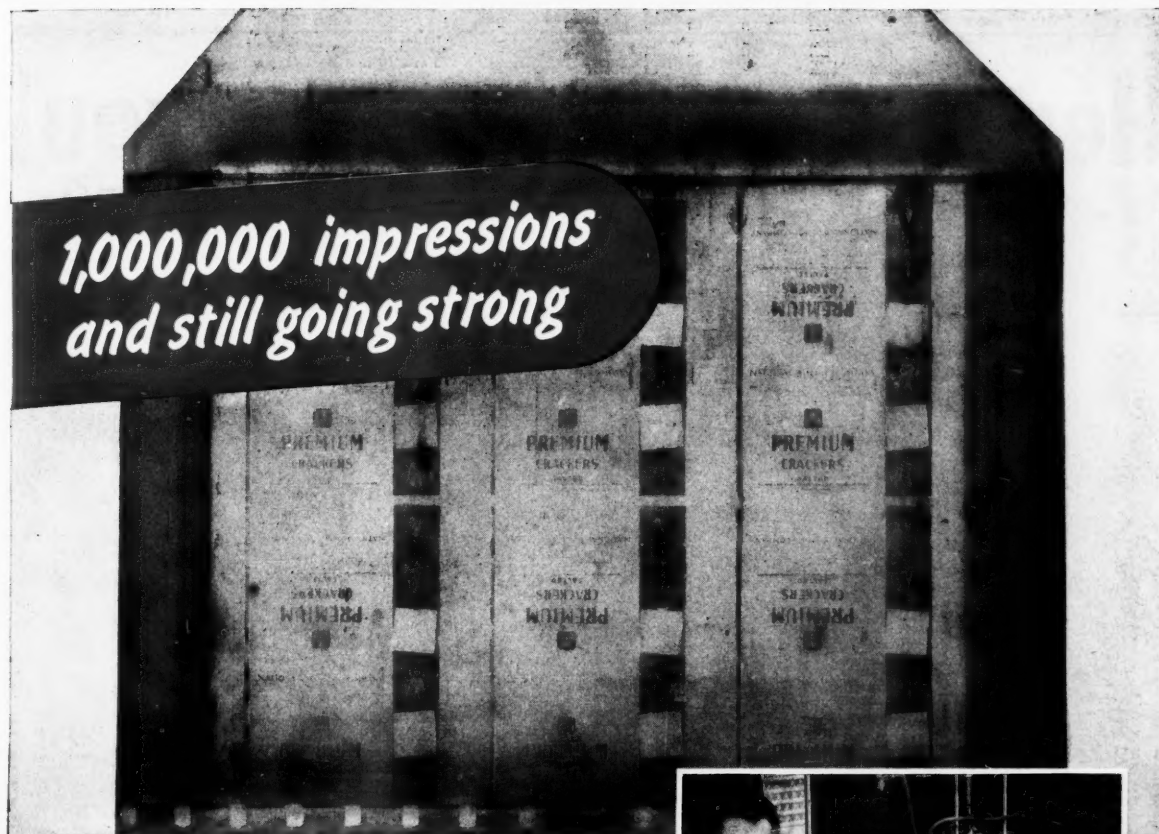
IT may have been true foresight on the part of those who have gone before in the long history of this business. Whatever the cause we count it fortunate in these times that it has always been the policy of this company to make standard types of paper at reasonable prices. Long experience has taught us to shun fads and passing novelties and to concentrate our effort and ingenuity on the problem of producing papers of the widest usefulness at moderate prices. To make them a little more beautiful and a

little more enduring than the generality of papers was an aspiration we believe we have measurably attained. The judgment of the printing industry and the general acceptance of Buckeye and Beckett papers as standard goods is the best confirmation of our claim. Because Becketts have always made practical and useful papers our products are in popular demand by printers and advertisers in this post-war economy.

THE BECKETT PAPER CO.

Makers of Good Paper in Hamilton, Ohio, Since 1848

*1,000,000 impressions
and still going strong*



1,000,000 impressions without changing the topsheet—that is the record set by "SPHEREKOTE" Tympan Cover on a recent test run. A large Eastern printer* installed a "SPHEREKOTE" 17C topsheet on a Cottrell 5-color press and deliberately set out to wear this topsheet to shreds. At the end of the run, 1,000,000 impressions later, "SPHEREKOTE" was still going strong, and good for hours more of running. In shop after shop . . .

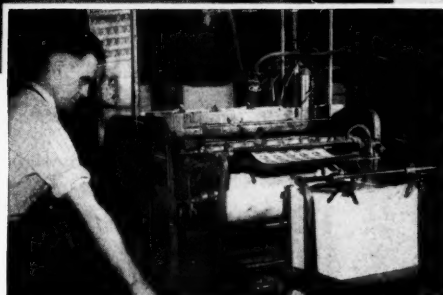
"SPHEREKOTE" TYMPAN COVER

. . . is proving its ability to give more impressions and better impressions per sheet; to save press time and pressman's time. Its unique glass sphere coated surface is non-absorbent—wipes clean in a jiffy. Offsetting is eliminated, even when heavy solids are run. Type and engravings reproduce sharply and cleanly without "fuzziness" or smudging. A trial in your own shop will show you why "SPHEREKOTE" Tympan Cover is the pressroom pet wherever it is used. Write today for complete information.

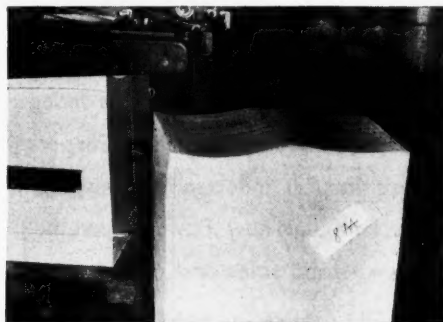
* Name of printer
furnished upon
request.

Minnesota Mining & Manufacturing Company IP646
Please send me complete information on "SPHEREKOTE" Tympan Cover.

Name _____
Firm _____
Address _____
City _____ Zone _____ State _____



With "SPHEREKOTE" on your presses, short runs can be backed up as soon as they can be jogged.



Press perforating can be done directly upon "SPHEREKOTE'S" glass sphere coated surface, without weakening the backing.

MADE IN U.S.A. BY
MINNESOTA MINING & MFG. CO.
— THE 3M COMPANY —
SAINT PAUL 6, MINNESOTA

When Writing These Advertisers, Please Mention THE INLAND PRINTER

Here's **COVERAGE** for you!

FAWCETT DISTRIBUTING CORPORATION

the largest independent distributor sold *225,000,000 magazines last year through every city, town, village and hamlet in the U.S.A. and Canada

*AVERAGE RETURN WAS 4.8%

FAWCETT DISTRIBUTING facilities include:

793 wholesalers personally serving every town above 10,000

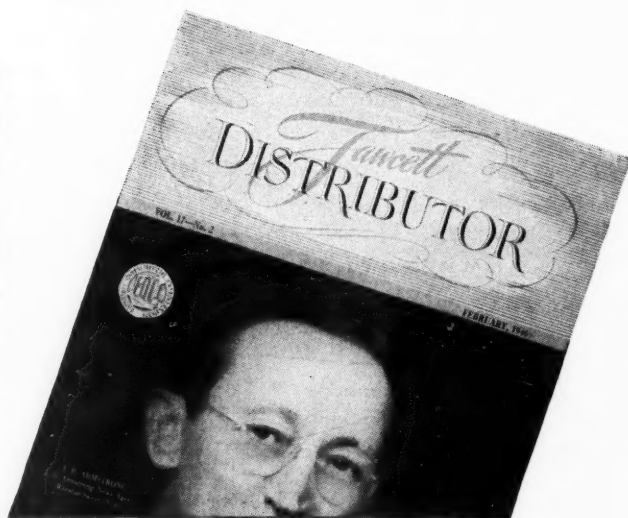
14 geographically selected galley wholesalers serving:

15,000 hinterland retailers

6,000 chain stores

110,000 retail outlets

You know that the only economical method of complete magazine distribution is *independent* distribution. Fawcett Distributing Corporation is America's largest independent magazine distributor. Find out how Fawcett can help you boost news-stand sales and cut down returns—write or call Roscoe K. Fawcett, Fawcett Distributing Corporation, Greenwich, Conn.



*It takes a heap of craftiness
In jumping brooks and logs
To keep the smart and nimble fox
From going to the dogs.*



SMART

It is also worth noting that to keep a printing job from "going to the dogs" it is necessary to use a paper that is smart and nimble on a press. That is why so many printers use Atlantic Bond. It hurdles production obstacles.

With a minimum of makeready . . . with the least amount of waste and stoppage . . . Atlantic Bond flows through the press, picks up a sharp, clean impression and comes out a finished job as smart and fresh as a daisy.

So for a better job . . . better letterheads, envelopes and business forms . . . use Atlantic Bond, the genuinely watermarked bond that is always smart on the press.

*Atlantic
Bond*

MADE BY
EASTERN CORPORATION
BANGOR, MAINE

EASTERN MILL BRAND LINES

ATLANTIC BOND * ATLANTIC ANTIQUE LAID
ATLANTIC LEDGER * ATLANTIC Mimeo BOND
ATLANTIC DUPLICATOR * ATLANTIC MANIFOLD
ATLANTIC COVER * ATLANTIC MANUSCRIPT COVER
ATLANTIC VELLUM * ATLANTIC DUROPAKE
ATLANTIC LETTERHEAD BOX
ATLANTIC BOND ENVELOPES
ATLANTIC BOND CABINET STATIONERY
ATLANTIC BOXED TYPEWRITER PAPER

A complete line of dependable, standardized business papers

VOLUME BOND * VOLUME BOND ENVELOPES
An inexpensive, dependable watermarked
Eastern Mill Brand Paper

MANIFEST BOND * MANIFEST Mimeo BOND
MANIFEST LEDGER * MANIFEST DUPLICATOR
MANIFEST BOND ENVELOPES

The leading Mill Brand Line in the Economy Group

The above Brand names are registered trademarks

EASTERN MILL BRAND MERCHANTS



Akron.....The Millcraft Paper Co.
Albany.....W. H. Smith Paper Corp.
Alexandria, La.....Louisiana Paper Co.
Atlanta.....Sloan Paper Co.
Baltimore {Baltimore Paper Co.
 Henry D. Mentzel & Co.
 The Mudge Paper Co.
Baton Rouge.....Louisiana Paper Co.
Birmingham.....Sloan Paper Co.
Boston {John Carter & Co.
 Century Paper Co.
 Cook-Vivian Company
 Von Olker-Snell Paper Co.
Bridgeport.....Lott-Merlin, Inc.
Bristol, Va.....Dillard Paper Co.
Buffalo.....Franklin-Cowan Paper Co.
Charlotte, N. C.....Dillard Paper Co.
Chattanooga, Tenn.....Sloan Paper Co.
Chicago {Birmingham & Prosser Co.
 La Salle Paper Company
 Reliable Paper Co.
Cincinnati.....The Johnston Paper Co.
Cleveland.....The Millcraft Paper Co.
Columbus.....Sterling Paper Co.
Dallas.....Olmsted-Kirk Company
Denver.....Dixon & Company
Des Moines.....Pratt Paper Company
Detroit.....Chope-Stevens Paper Co.
Fort Wayne.....The Millcraft Paper Co.
Fort Worth.....Olmsted-Kirk Company
Greensboro, N. C.....Dillard Paper Co.
Greenville, S. C.....Dillard Paper Co.
Hartford {John Carter & Co.
 Henry Lindenmeyr & Sons
Houston.....L. S. Bosworth Co.
Indianapolis {Indiana Paper Company
 MacCollum Paper Company
Jackson, Miss.....Townsend Paper Co.
Jacksonville, Fla.....Jacksonville Paper Co.
Jamestown, N. Y.....The Millcraft Paper Co.
Kansas City.....Birmingham & Prosser Co.
Little Rock.....Arkansas Paper Company
Los Angeles.....Carpenter Paper Co.
Louisville.....The Rowland Paper Co.
Macon, Ga.....Macon Paper Company
Manchester, N. H.....C. H. Robinson Co.
Miami.....Everglade Paper Company
Milwaukee.....Wisconsin Paper & Products Co.
Minneapolis.....Stillwell-Minneapolis, Division
 Carpenter Paper Co.
Mobile, Ala.....Partin Paper Co.
Monroe, La.....Louisiana Paper Company
Muskogee.....Muskogee Paper Co.

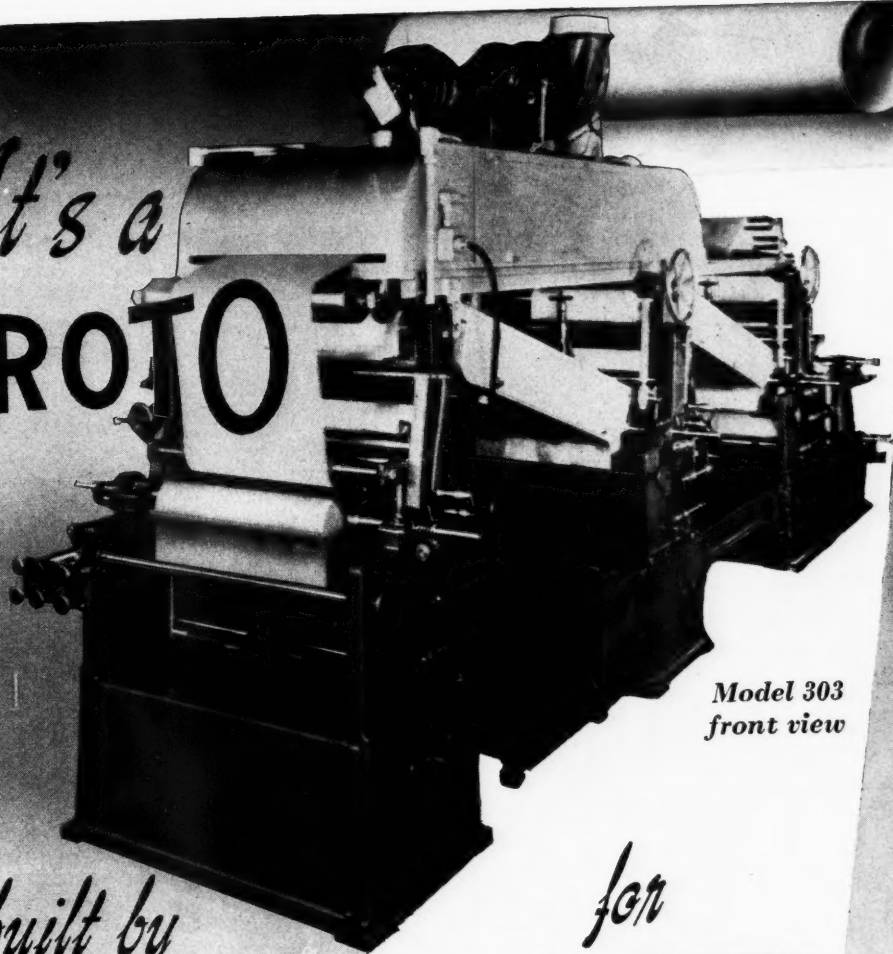
Nashville.....Bond-Sanders Paper Co.
Newark.....Central Paper Co.
New Haven...Whitney-Anderson Paper Co.
New Orleans...Alco Paper Co., Inc.
New York {Berman Paper Corp.
 Forest Paper Company
 Majestic Paper Corp.
 Milton Paper Co.
 A. W. Pohlman Paper Co.
Oakland.....Carpenter Paper Co.
Omaha.....Field Paper Co.
Orlando, Fla.....Central Paper Co.
Philadelphia {Molten Paper Company
 The J. L. N. Smythe Co.
Pittsburgh.....General Paper and Cordage Co.
Portland, Me.....C. H. Robinson Co.
Portland, Ore.....Carter, Rice & Co. of Oregon
Providence, R. I.....Narragansett Paper Co.
Richmond.....Virginia Paper Co.
Roanoke, Va.....Dillard Paper Co.
Rochester.....Genesee Valley Paper Co.
St. Louis.....Shaughnessy-Kniep-Hawe Paper Co.
St. Paul.....E. J. Stillwell, Division
 Carpenter Paper Co.
San Antonio.....Shiner-Sien Paper Co.
San Diego.....Carpenter Paper Co.
San Francisco.....Carpenter Paper Co.
Savannah.....Atlantic Paper Company
Seattle.....Carter, Rice & Co. of Washington
Shreveport.....Louisiana Paper Co.
Springfield, Mass.....Whitney-Anderson Paper Co.
Stamford, Conn.....Lott-Merlin, Inc.
Tallahassee.....Capital Paper Co.
Tampa.....Tampa Paper Co.
Texarkana, Ark.....Louisiana Paper Co.
Toledo.....The Millcraft Paper Co.
Trenton.....Central Paper Co.
Tulsa.....Tulsa Paper Company
Waco, Texas.....Olmsted-Kirk Company
Washington, D. C.....Virginia Paper Company
Wichita.....Southwest Paper Co.
Worcester.....Butler-Dearden Paper Service
York, Pa.....The Mudge Paper Co.

Monterrey, N. L., Mexico.....Carpenter Paper Co.

* * *

EASTERN CORPORATION DISTRICT SALES OFFICES		
Boston	Washington	Atlanta
Seattle	Chicago	Dallas

It's a
HYROTO



*Model 303
front view*

built by
**ROTOGRAVURE
ENGINEERING CO.**

A Subsidiary of
Miller Printing Machinery Co.

**7614 EMPIRE STATE BLDG.
NEW YORK**

for
**COATING • PRINTING
and LAMINATING
Paper and
Card Stocks
Foil • Glassine
Plastic Films
and Sheetings
Kraft • Tissues**

Please Mention THE INLAND PRINTER When Writing to Advertisers



“how many hours can a printer save each year?”

We don't pretend that we can give you the exact figures . . . but we do know that any printer who uses INTERNATIONAL OFFSET saves plenty of press time.

That's because INTERNATIONAL OFFSET is specially made to give the most productive kind of press performance—by offset-lithography or letterpress. This flat-lying paper safeguards against curling—speeds up long runs of single or multiple color jobs.

Strong, surface-sized and fuzz free, INTERNATIONAL OFFSET can be depended upon when time is short but a quality job is wanted. Naturally it's a top choice with leading lithographers for broadsides, envelope enclosures, brochures or booklets.

This paper is not yet plentiful enough to supply everyone who wants it. As the world's largest maker of papers, however, we are putting all our efforts into increasing production as far as current conditions permit. International Paper Company, 220 East 42nd Street, New York 17, N. Y.



Only the World's Noblest Tapestries...



This insigne woven into the XVIII Century tapestries identified them as genuine Gobelins.

EAGLE-A



This famous watermark in Eagle-A Papers is your guarantee of value.

bore the royal fleur-de-lis . . .

The priceless Gobelin Tapestries were loomed by the finest tapestry weavers of Flanders for the State-owned atelier in Paris. The foremost artists of Europe were proud to entrust their finest designs to these splendid artisans.

So treasured were the tapestries thus produced that the royal Fleur-de-Lis was woven into these fabrics as a mark of identification.

EAGLE-A CONTRACT BOND

A 75% Cotton Content Paper—is recognized by discriminating business men as belonging in the fine bonds group.

Highest quality materials plus years of papermaking skill give Eagle-A Contract Bond the fresh clean appearance and durability that makes it the choice of experienced paper buyers for all business and legal uses.

If you have not already experienced the satisfactory results this bond gives for any purpose — try it on your next job.

Recommend Eagle-A Contract Bond to your customers. Samples are always available from your Eagle-A Paper Merchant.

Eagle-A Contract Bond is also available in
EAGLE-A TYPEWRITER AND BOXED PAPERS

EAGLE-A PAPERS

AMERICAN WRITING PAPER CORPORATION • HOLYOKE MASSACHUSETTS

When Writing These Advertisers, Please Mention THE INLAND PRINTER



Illustrated is the Model 10 Acraplate with 20"x16" platens. Acraplates are available in a complete range of sizes and types to meet the needs of every plant—large or small.

Printing costs less...with ACRAPLATE

The ability of the Acraplate to reduce printing costs...and reduce them substantially...is a proven fact. Over one hundred Lake Erie Acraplate presses are doing it every day in plants throughout the United States and Canada. For rubber plates made on the Acraplate cut printing costs in these specific ways...

- Eliminate the profitless investment and costly storage of standing forms. Resinous matrices can be stored in 1/4 the space and weigh only about 1/30 as much.
- Permits many more jobs to be run in multiple with resultant saving in press time.
- Yield definite savings in ink and make-ready costs.
- Sheets lie flat after printing due to extremely light impression and elimination of embossing, thereby speeding up gathering and jogging.

Any of these savings is well worthwhile. Acraplate can make all four of them plus many others for you. It will pay you to get the complete facts about Acraplate at once...the range of models available...how they operate...what they can do for you. Write for these facts today...to Lake Erie.

LAKE ERIE
ENGINEERING CORPORATION
504 Woodward Avenue
Buffalo 17, N. Y.

Offices in Principal Cities and Foreign Countries

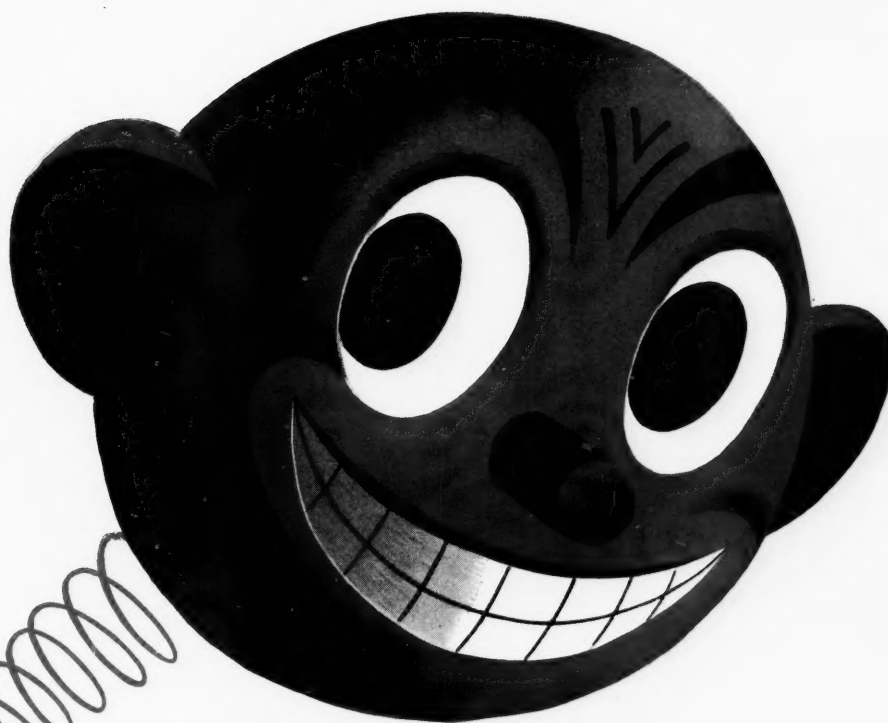


- Leading manufacturer of hydraulic presses...all sizes and types...stereotyping...plastic molding...rubber vulcanizing...processing...metal working...special purpose.

MEAD
papers

NATIONALLY DISTRIBUTED

ALA.: W. H. Atkinson; Partin Paper Co.; Sloan Paper Co.
ARIZ.: Blake, Moffitt & Towne; Zellerbach.
ARK.: Roach Paper Co.
CAL.: Blake, Moffitt & Towne; Commercial Paper Corp.; General Paper Co.; Zellerbach.
COLO.: Dixon & Co.
CONN.: Rourke-Eno Paper Co.; John Carter & Co.
D. of C.: R. P. Andrews; Barton, Duer & Koch; Stanford.
FLA.: Capital Paper Co.; Central Paper Co.; Everglade Paper Co.; Jacksonville Paper Co.; Tampa Paper Co.
GA.: Atlantic Paper Co.; Graham Paper Co.; Macon Paper Co.; Sloan Paper Co.
IDA.: Blake, Moffitt & Towne; Zellerbach.
ILL.: Berkshire Paper Co.; Birmingham & Prosser; Blunden-Lyon Paper Co.; Chicago Paper Co.; Dwight Bros. Paper Co.; LaSalle Paper Co.; Marquette Paper Corp.; Messinger Paper Co.; Midland Paper Co.; Swigart Paper Co.; James White.
IND.: Central Ohio; Century Paper Co.; Diem & Wing; C. P. Lesh; Crescent Paper Co.
IOWA: Birmingham & Prosser; Carpenter Paper Co.
KAN.: Carpenter Paper Co.
KY.: Louisville Paper Co.
LA.: Alco Paper Co.
ME.: C. H. Robinson.
MD.: Antietam Paper Co.; Barton, Duer & Koch; Baxter Paper Co.; O. F. H. Warner & Co.
MASS.: Butler-Dearden; Carter, Rice & Co.; John Carter & Co.; Century Paper Co.; Colonial Paper Co.; Paper House of N. E.; Storrs & Bement Co.; Whitney-Anderson.
MICH.: Beecher, Peck & Lewis; Birmingham & Prosser; Carpenter Paper Co.; Grand Rapids Paper Co.; Seaman-Patrick; Union Paper & Twine.
MINN.: John Boshart; General Paper Corp.; The John Leslie Paper Co.
MO.: Acme Paper Co.; Birmingham & Prosser; Central States Paper Co.; K. C. Paper House; Tobey Fine Papers, Inc.; Weber Paper Co.; Zellerbach.
MONT.: Carpenter Paper Co.; The John Leslie Paper Co.
NEB.: Carpenter Paper Co.
N. J.: Bulkley, Duntun & Co.; Lathrop Paper Co.; Lewmar Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons.
NEW YORK CITY: H. P. Andrews; Beekman Paper & Card Co.; Bulkley, Duntun & Co.; Canfield Paper Co.; M. M. Elish & Co., Inc.; Forest Paper Co.; Green & Low; Lathrop Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons; Marquardt & Co.; Merriam Paper Co.; Miller & Wright; A. W. Pohlman; Reinhold-Gould, Inc.; Schlosser Paper Corp.; Vernon Bros. & Co.; Walker-Goulard-Plehn; Willmann Paper Co.
NEW YORK: Fine Papers Inc.; Franklin-Cowan; J. & F. B. Garrett; W. H. Smith.
N. C.: Dillard Paper Co.
OHIO: Alling & Cory Co.; Central Ohio; Chatfield Paper Corp.; Cleveland Paper Co.; Diem & Wing; The Johnston Paper Co.; Ohio & Michigan Paper Co.; Scioto Paper Co.; Union Paper & Twine Co.
OKLA.: Carpenter Paper Co.; Tulsa Paper Co.
ORE.: Carter, Rice & Co. of Ore.; Fraser; Zellerbach.
PA.: Alling & Cory Co.; Chatfield & Woods; A. Hartung & Co.; Johnston, Keffer & Trout; Thos. W. Price Co.; Raymond & McNutt Co.; G. A. Rinn; Schuylkill Paper Co.; Whiting-Patterson Co.; Wilcox-Walter-Furlong; H. A. Whiteman & Co.
R. I.: John Carter & Co.; Narragansett Paper Co.
S. C.: Dillard Paper Co.
TENN.: Bond-Sanders Paper Co.; Clements Paper Co.; Sloan Paper Co.; Southern Paper Co.; Southland Paper Co.
TEX.: Carpenter Paper Co.; C. & G. Paper House; Clappitt Paper Co.
UTAH: Carpenter Paper Co.; Zellerbach.
VA.: Old Dominion Paper Co.; Cauthorne Paper Co.; Richmond Paper Co.; Dillard Paper Co.; B. W. Wilson.
WASH.: Blake, Moffitt & Towne; Carter, Rice & Co. of Wash.; Zellerbach.
WIS.: Bouer Paper Co.; Wisconsin Paper & Products Co.; Woelz Bros.



The biggest Jack-in-the-Box you ever saw

The U. S. toy industry normally rings up \$200,000,000 a year in sales, but the old cash register won't be big enough for the toy industry now in the making. As toy manufacturers resume production, and as many other manufacturers expand into toy making, young America is about to open the biggest jack-in-the-box this nation has ever seen.

It is our job, as "Paper Makers to America," to keep abreast of the expansion of American industry in every

field. To do this, we must, ourselves, expand . . . for Mead Papers of the Mead, Dill & Collins, and Wheelwright lines are essential to the production, protection, promotion, distribution, and sale of increasing quantities of the nation's merchandise.

Whatever you make and however you sell, let informed Mead merchants the nation over be your source of supply for these versatile printing surfaces . . . "the best buy in paper today."



● Mead offers a completely diversified line of papers in colors, substances and surfaces for every printed use, including such famous grades as Mead Bond; Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; Printflex; Canterbury Text; and De & Se Tints.

1846 • ONE HUNDRED YEARS OF PAPER MAKING • 1946
THE MEAD CORPORATION
 "PAPER MAKERS TO AMERICA"

The Mead Sales Company, 230 Park Ave., New York 17 • Sales Offices: Mead, Dill & Collins, and Wheelwright Papers • Philadelphia • Boston • Chicago • Dayton

Please Mention THE INLAND PRINTER When Writing to Advertisers

*Crane's Papers afford you
both durability and distinction*

—two highly desirable qualities in the execution of your finest work . . . two profitable



assets in getting and holding long-term business that is based on quality and service rather than price and promise. Your merchant can supply you with the full line of Crane's Fine Papers: CRANE'S BOND • CRANE'S CREST • CRANE'S POST • CRANE'S DISTAFF LINEN • CRANE'S CLARUS

CRANE'S FINE PAPERS

MADE IN DALTON, MASSACHUSETTS SINCE 1801

SAM'L BINGHAM'S SON MFG. CO.

MANUFACTURERS OF

**PRINTERS' ROLLERS
LITHO-OFFSET ROLLERS**

**RUBBER
NON-MELTABLE
FABRIC-COVERED
ROTOGRAVURE**

ROLLERS

**OFFSET
COMPOSITION
VARNISH & LACQUER
GRAINING**

PRINTERS ROLLERS

COMPOSITION; SYNTHETIC RUBBER;
NATURAL RUBBER; VULCANIZED OIL

FOR EVERY PRINTING PURPOSE



**IT'S NOW TIME TO GET YOUR ROLLERS READY
FOR SUMMER USE**

**SHIP YOUR OLD ROLLERS
TO FACTORY MOST CONVENIENT TO YOU**

FACTORIES

ATLANTA 3
CHICAGO 5
CLEVELAND 14
DALLAS 1

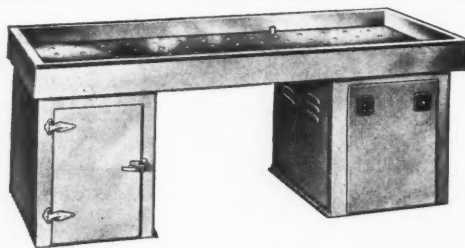
DES MOINES 2
DETROIT 10
HOUSTON 6
INDIANAPOLIS 2

KALAMAZOO 12
KANSAS CITY 6
MINNEAPOLIS 15
NASHVILLE 3

OKLAHOMA CITY 6
PITTSBURGH 3
ST. LOUIS 2
SPRINGFIELD, O.

Roller Makers since 1847

For Offset Plate Making



TEMPERATURE
CONTROLLED
SINKS



WHIRLERS

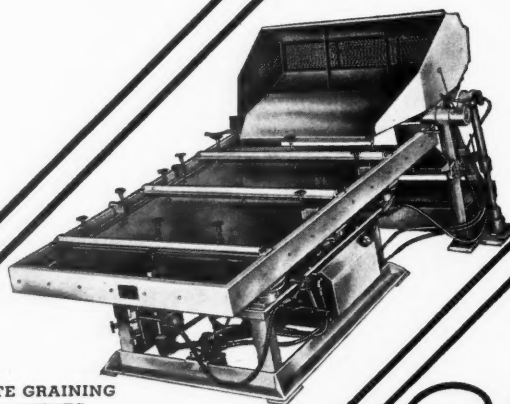
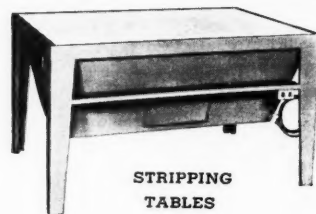


PLATE GRAINING
MACHINES

enith



VACUUM
PRINTING FRAMES



STRIPPING
TABLES

Equipment Excels!

QUALITY PRODUCTS
EARLY DELIVERY

OFFSET PRESSES REBUILT

ZARKIN MACHINE CO., INC.

335 E. 27th St., New York 16, N. Y.

Phone LExington 2-0052



TIME EXPOSURE, PARK AVENUE AT DUSK, BY LEON DE VOS

Business moves on Color, too!

BUSINESS FORMS get things done—particularly if they are color-keyed for action. Using color to identify each page of a multiple form speeds identification, gets it to its destination faster,

simplifies handling and filing.

Today, millions of business forms are printed on **HOWARD BOND**, available in *whitest* white and in many clear, clean colors. It is a quality bond—so fine, in

fact, that it is also a favorite letterhead paper. Thanks to wide distribution it is quickly available everywhere. Say “**HOWARD BOND**” for letterheads and business forms.

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO



HOWARD BOND

“THE NATION’S BUSINESS PAPER”

Soothing the Savage P. A.



"I GIVE UP!" snarled the purchasing agent. "I have had enough. On top of everything else, this is the last straw!"

"What is?" I asked, trying to be helpful as a printer should be.

"Paper is. That's what is! Forms and business letterheads. The Chief wants to economize and, at the same time, get a bond that's serviceable, too. I'm just a *second-rate* genius—can't do both, y'know!"

"Fact is, friend, you *can*. Take a reading on this sheet which I happen to have here. Try it with pen, pencil or typewriter. Get your gal to make some carbons. Erase it. Then — and hold onto your hat — look at that watermark. And economical? Check these figures and be amazed!"

He did and he was and the three of us—the P. A., the Chief and I—are just like that! (That's me on top of a nice order!) The wonder bond?

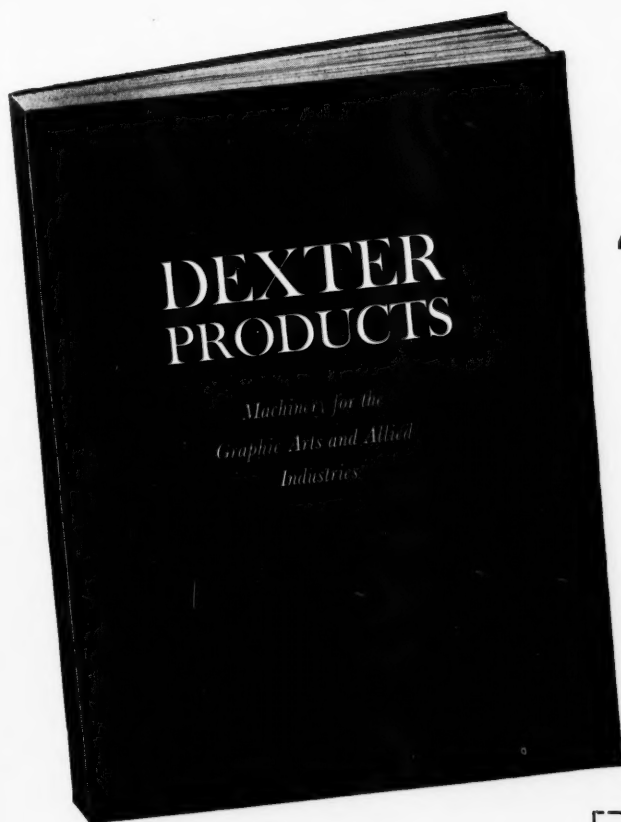
You guessed it!



Maxwell Bond

HOWARD PAPER MILLS, INC.
MAXWELL PAPER COMPANY DIVISION
FRANKLIN, OHIO

America's Favorite Low-Cost Bond



Ask for This Book!

"DEXTER PRODUCTS"

describes and illustrates the complete Dexter line, including equipment of our own manufacture as well as the products of

The Christensen Machine Company

Boston Wire Stitcher Company

Martin Machine Company



This COUPON is for your convenience. Check the items in which you are interested and mail—NOW!

CUT ALONG DOTTED LINE

In the Post-War Reconstruction Period many new firms and hundreds of new employees in long established Printing and Binding Companies will want to become acquainted with the newest and best equipment available for high speed economical production.

The 80 page book, "DEXTER PRODUCTS" will illustrate and describe to you and your office and plant personnel the Dexter and Christensen Press Feeders, Dexter and Cleveland Folders, Christensen and Boston Stitchers, Christensen Bronzers and Varnishers, Brackett Trimmers, Martin Gathering and Covering Machines and other types of equipment built and distributed by Dexter.

DEXTER FOLDER CO.
Pearl River • New York

DEXTER FOLDER COMPANY
Pearl River, N. Y.

Please send us your New Book
"DEXTER PRODUCTS"

We will be interested, Post-War, in the following equipment:

FOR OUR BINDERY

Quantity

-Dexter Jobbing Folder (44x58).
-Dexter Double Sixteen Folder (42x56).
-Dexter Quadruple Folder (42x56).
-Cleveland K Folder (39x52).
-Cleveland 4-Parallel (42x56).
-Cleveland MM Folder (28x44).
-Cleveland M-S Folder (25x38).
-Cleveland OO Folder (22x28).
-Cleveland O-S Folder (19x25).
-Cleveland W Folder (14x20).
-Christensen Gang Stitcher.
-Boston Book Stitcher.
-Brackett Trimmer.
-Kast Insetting Machine.
-Martin Gathering and Covering Machine.

FOR OUR PRESSROOM

-Christensen Pile Press Feeder.
 -Christensen Continuous Press Feeder.
 -Dexter Cardboard Press Feeder.
 -Christensen Bronzer.
 -Christensen Varnisher.
- (Dexter Press Feeders are now furnished with Miehle Presses as complete units.)

NAME

ADDRESS

When Writing These Advertisers, Please Mention THE INLAND PRINTER

Showing Businessmen HOW TO BUY LETTERHEAD PAPER with ads like this...



*in letterhead
paper*

THE WATERMARK
IS YOUR
quality guarantee

• Yes, here's your guide to buying prestige-building letterhead paper.

You'll be safe if the watermark reveals answers to these three questions: be the finest papers are made from on fibres... the more cotton fibre, finer the paper. Finally, it should tell who made it... like Fox River, who has been making fine cotton fibre since 1893.

Instance, our English Bond is watermarked as illustrated. It's a beautiful paper letterheads, forms, envelopes and any business contact papers or outgoing mail.

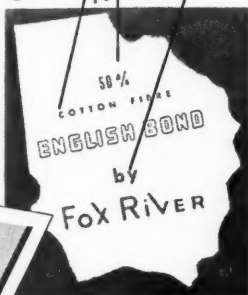
Your printer, lithographer or engraver at Fox River papers. He'll be glad to recommend the paper with the correct cotton fibre content for each business need.

BE SURE
IT SAYS
3 THINGS

1 Does It Contain Cotton Fibre?

2 How Much Cotton Fibre?

3 Who Made It?



25% TO 100% COTTON FIBRE
BOND, LEDGER, ONION SKIN

reaching over 500,000
users of letterhead paper
every month...

Yes, here's a strong sales force working for you each and every month. Ads like this one, showing business men the specifications of fine cotton fibre paper... what to look for and expect in a watermark.

Business men are accustomed to buying according to specifications. These new watermarks by Fox River will simplify their paper buying, save time in your selling.

Watch these monthly advertisements to business men. They're out to help you increase your profits on letterhead paper.

Advertising & Selling

BANKING

The Burroughs Clearing House

BUSINESS WEEK

DA DIRECT ADVERTISING

PURCHASING

Sales Management

DUN'S REVIEW

THE United States NEWS

Printers' Ink

Fox River Fine Papers

Fox River Fine Papers

FOX RIVER PAPER CORPORATION

409-F S. APPLETON STREET, APPLETON, WISCONSIN

Men

Methods

Machines—TOGETHER, they make the triad that spells America. Together they must stay, lest one's absence spell the others' failure.

Since some sixty years ago, when the first Linotype ushered in the dawn of a new day for printers who toiled unceasingly with their hands, each improved Linotype model has raised men's standards and broadened their capacities for service and usefulness.

And it was inevitable that advanced methods of operation and production would follow. Together, these have brought about the development of better and bigger Linotypes. Today and tomorrow, in machine composition, they are the *Blue Streak Linotypes* that so ably assist men and methods in the tasks that lie ahead.

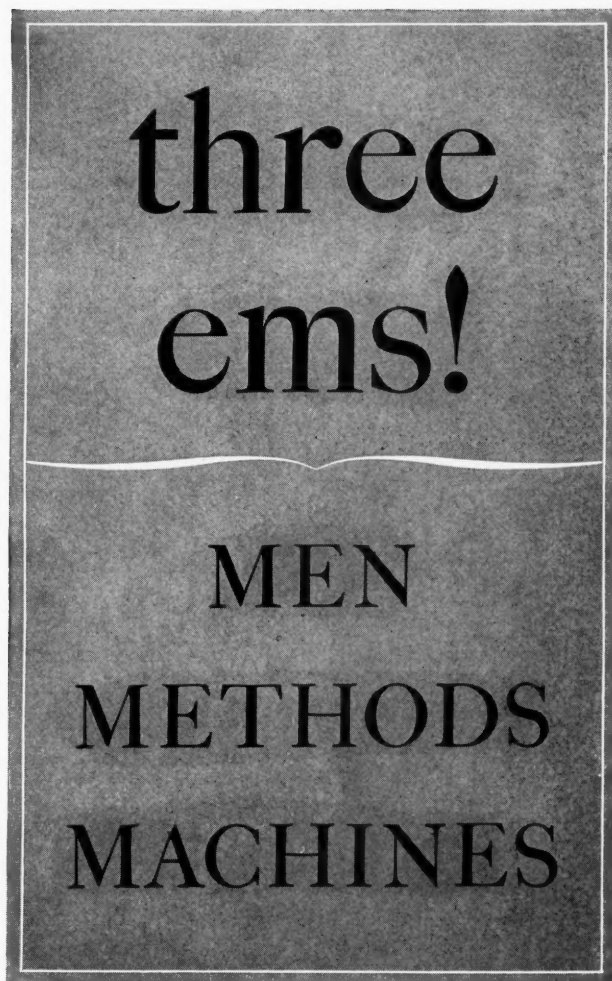
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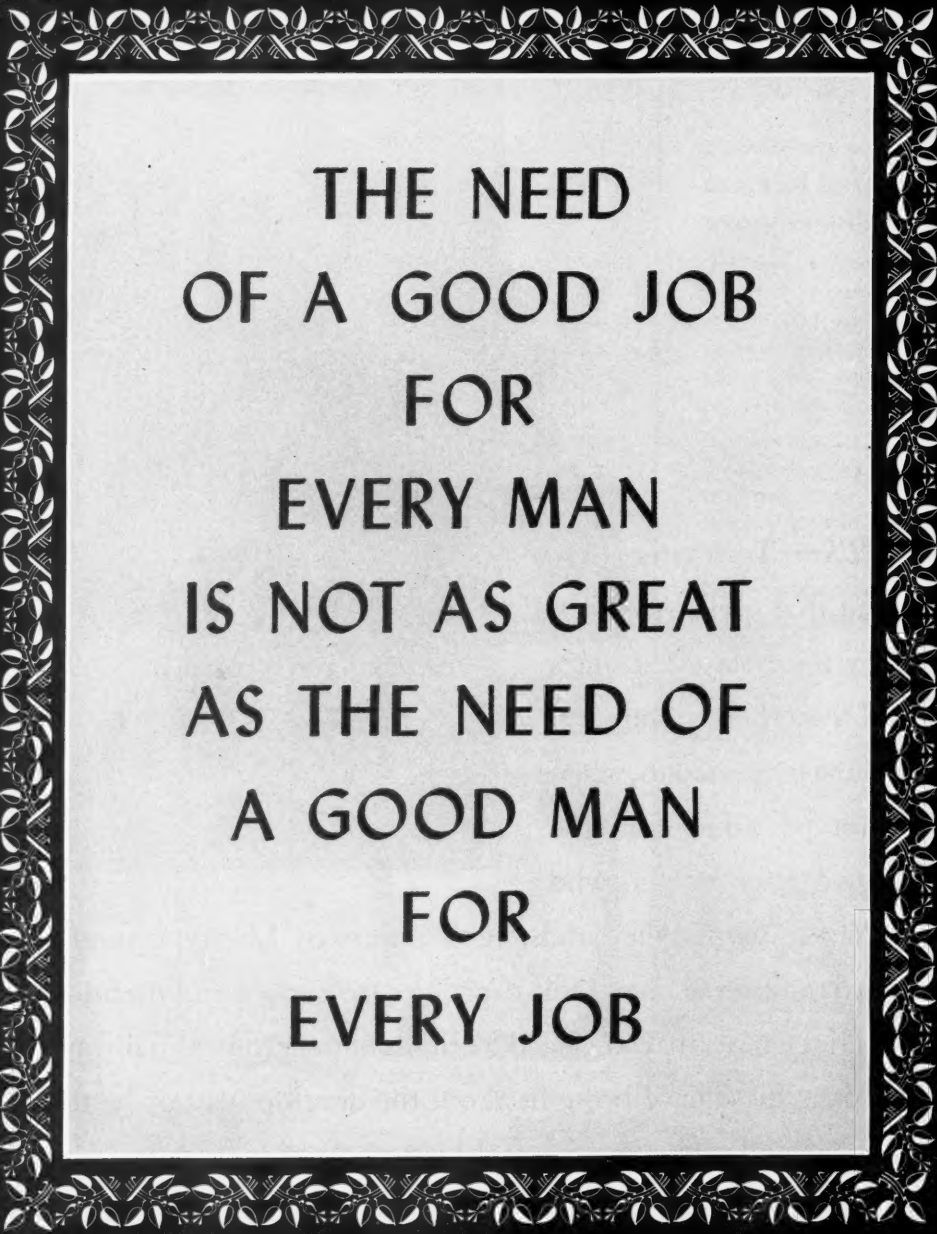
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N. Y.

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THE NEED
OF A GOOD JOB
FOR
EVERY MAN
IS NOT AS GREAT
AS THE NEED OF
A GOOD MAN
FOR
EVERY JOB

THE INLAND PRINTER

THE WORLD'S LEADING BUSINESS AND TECHNICAL JOURNAL IN
THE PRINTING AND ALLIED INDUSTRIES *J. L. Frazier, Editor*



"Know How" and Methods Peculiar to the Field Required in Magazine Work

BY KENNETH B. BUTLER

● QUITE A complete little midwestern publication printing plant was offered for sale in its entirety the other day. After five years of battling the production problems and of pouring money into additional equipment, the owners had found that even during times of good business they had made no money and were thoroughly discouraged and disgusted. They were through with publication printing.

Yet scarcely more than a half hour's drive from this city are two publication printing plants which have flourished, made money, and established solid reputations doing the same specialized work.

Why failure on the one hand and success on the other? As with any business, it is a question of know-how and methods, plus some degree of mastery over thousands of details peculiar to the business.

Zeal for Journalism

In the first place, to make a success of the publication printing business the owners must have an enthusiastic feeling for journalism. That is, they must be mentally conditioned for an endless series of deadlines for each publication and they must almost approximate the editor's own zeal for "getting her out on time." Here are some of the factors affecting the time element which the publication printer must successively solve:

1. He must have a complete plant: composing room, press equipment, bindery, and mailing department, so that all of the operations in the manufacture of a publication can be completed under one roof with centralized control.

2. He must work out with his editors detailed time schedules for guidance of both the publisher and the printer.

3. Work of his plant must be finely scheduled so as to spread the work in each of the departments evenly over the month.

4. He must have some excess capacity (either through idle equipment, extra shifts, overtime work, or workmen who can work in more than one department) to be able to handle all of these contingencies:

- a. Short months or months containing holidays or vacation periods.
- b. Illness and absenteeism.
- c. Mechanical breakdowns.
- d. The extra size issues (such as additional pages or special editions, extra colors, or extra length runs).
- e. Peak loads that are bound to occur despite careful planning.

Low Profit But No Slumps

The advantage of the publication printing business, compared with job printing, is that there are no slump-offs. Catalogs and job printing frequently are highly seasonal, with periods during which the work at hand exceeds capacity, and results in off-production periods of low profit in which it is difficult to find work to keep the plant and its employees going full time.

Publication printing definitely is a low profit margin type of business. The desirability and regularity of such business, which is usually done on a contract basis, is such that it falls into the category of quantity purchasing; thus publication printing prices offer a narrower margin of profit than is customary on job printing. On the other hand, the work has a routine similarity that

permits large scale and specialized production. The printer comes to know the preferences and whims of his editors and after the first half dozen issues the work falls into a pattern.

Publication printing eliminates many of the estimating error pitfalls inherent in "guesstimating" one-shot job printing. The estimator has proven cost precedents to guide him.

The publication printer spends much less time on estimating and quoting work than does the job printer. But he must maintain an established and accurate cost accounting system. Without one he does not know which publications are profitable, and if costs change he is in no position to realize it quickly enough to repair the dike. The approved method is one where each publication is given a number and the time of each employee is marked on his time ticket. These costs as well as those of raw materials, the postage, and shipping are posted on a master cost sheet. After every issue is printed the printer knows how he came out.

Wrong Billing Kills Profit

Office forms need to be set up to govern work on cuts, alterations, ad setting, extra presswork, extra bindery operations. Each issue must have an accurate record of the quantity printed and mailed, so that the final billing will include all legitimate charges. A publication printer's meager profit can disappear in an inaccurate billing if this department is not fully aware of all

handling also a great deal of the production detail between the plant and the publishers. Because the business is based on yearly contracts and thus is large in total while the profit margin is narrow, salesmen receive a smaller sales commission than prevails in one-shot job printing. The average commission paid is 5 per cent.

Dozens of Deadlines

Occasionally we have been offered and have tried printing turned in by printing brokers. It didn't work out. They sent us the business and seldom took any production responsibility thereafter. They were interested mainly in receiving monthly checks. They controlled the business and the printer could scarcely feel secure. The big cost is in *servicing*, not in the selling, and *there* is where the emphasis should be placed. If the publication printer does his job well he will not have to wear out much shoe leather looking for new business.

The publication printer is never free from the pressure of the time element. He will meet it from the day the first copy comes in until the mailing is complete; nay, until he has finally submitted his billing.

Thus the printer must set up a series of production controls. First, he should have a tentative production schedule, of which his editors and the production men and the departmental foremen in his own plant should be entirely familiar. He will require from his customer a written instruction on each issue confirming the number of pages, color of inks selected, forms of color, quantity to be printed and mailed, the number of advance copies, and other information. The job of coordination required is tremendous, and the printer must constantly do a job of tactful education.

Most publication printing plants find that night-shift operation is necessary in order to attain profitable volume, and in order to be able to satisfy the demands of publication work from the standpoint of production speed.

Production Procedure

Production procedure in the plant will call for:

1. An experienced plant superintendent or production manager, or both.
2. A system of departmental foremen, each a king in his own domain. A foreman will be needed for the cut department, proofroom, Linotype department, composing room, the pressroom, bindery, and mailing department. Even in one-man departments it is best to designate the individual as "foreman" and build the department around him.

3. Frequent round-table foreman discussions, for an exchange of ideas and suggestions, and to correlate the work of all departments.

If key executives and department heads can be tied into the business with production bonuses or profit-sharing plans, it will improve the production and profits and make money for the owners.

When equipment is purchased, it is wise to let the departmental foreman not only recommend it, but in the case of equipment of optional makes, let him actually make the choice. If a department head buys

publication into the bindery at approximately the same time so each magazine may be completed *en toto*. It may please individual editors to feel that their presswork will be under way immediately after their okay, but if piecemeal operation brings them all into the bindery at once, then obviously in addition to that delay, there will be another delay while each awaits its turn for binding and mailing.

Mailing Date Schedules

Another bugbear of the publication business is the desire of most publishers to want to mail either just before the first of the month, on the first, or immediately after the first. In setting up a sales program the publication printer must seek a certain number of publications having middle-of-the-month mailing dates, or else offer inducements to publishers to adopt a date fitting in with his schedule.

Unfortunately, even the publisher who starts out agreeing to a middle-of-the-month mailing, soon gets ambitious and attempts to step his schedule ahead. If the agreement covering this is not rigid, the publication printer may find his 15th of the month magazines working back to the 10th or the 5th, thus creating a jam-up all over again.

Oftentimes publication printers offer a cash bonus or discount for adhering to a desired date. Sadly, if the mailing gets off schedule the publisher is prone to lay the fault at the doorstep of the printer and by stoutly maintaining the delay was not the fault of his organization, claim the discount anyway.

Larger But Smoother

The larger the publications, the less the likelihood of getting off schedule. Big publishers maintain professional staffs which keep on the beam. Smaller publications and house magazines are always being thrown off by illnesses, vacations, rush of work, special occasions such as conventions and annual meetings, so that their press dates may at times vary as much as two weeks. Many publication printers handle only large publications and do not accept any job printing.

Publishers are envious of their position on your schedule. If they see another book out quicker than theirs, you will hear about it.

In the composing room, slug composition is the order of the day in order to process the tremendous amounts of copy at lowest cost. Handset type is almost obsolete in publication plants which operate profitably. It is a constant struggle

Publication Ad Order

Publication
 Issue
 Advertiser
 Sent
 Cuts herewith
 Cuts previously used
 Cut file number
 No. of proofs wanted
 Instructions

It is very essential that Advertising Manager fill in the above blank fully, stating whether cuts are with copy or are to follow, and if in our possession when last used.

WAYSIDE PRESS MENDOTA, ILL.
Form AM-3-16-46-23058

Publication ad order form which helps answer the oft-asked question: "Where are those cuts?"

an item of equipment he will make it succeed. If the owner buys equipment to which the foreman is opposed, you can rest assured it will be a "white elephant."

Three times weekly in the small plants, daily in large plants, production heads will need to meet and schedule the flow of work, particularly through the lockup, press, and bindery departments. The composing room must operate to the end of "cleaning the hook" daily.

Handling the Bugbears

Despite careful production planning and scheduling, production peaks will occur. For example, the day that two dummies of 64 pages each hit the makeup department at the same time! On such occasions, if you are fortunate enough to have Linotype operators or lockup men who can pinch-hit on the makeup bank, you have an advantage. The same is true of bindery men who can, in a jam, help out by loading or feeding presses.

In planning his press schedules a publication printer must subordinate all other factors to the importance of bringing all forms of a

to offer the modern faces in the families and sizes that editors require, and still avoid handsetting. Editors naturally are anxious to keep up to date in the typography of their magazines. Yet, the amount of investment and labor costs involved in handsetting is going to rob him of his profits unless he can get the cooperation of his editors. He may even have to lay down definite rules.

What About New Faces?

A new type face is introduced . . . his editors are eager to use it. The printer is faced with an investment as high as \$3,000 if he is to adopt it in all sizes and weights. If the face is not available on slug composing machines he is signing his death-warrant by going hand composition unless it is for an occasional line. To be successful he cannot ignore new faces. And like the advice offered in the proverb, neither can he be the "last to lay the old aside." He must hit a happy medium. As old faces definitely become obsolete he will trade in his mats or get the junk metal price and cautiously install a few sizes of some new face until he sees how they go.

Doubtless, in the period ahead, manufacturers of composing machines will offer the new faces more quickly in matrix form and thus enable the printer (if he has the capital for the investment) to offer new types for slug composition and keep hand composition at a minimum.

Essentials in Equipment

A few magazines are set mechanically by individual types and using foundry type for headings, but they are the larger magazines of a national circulation where the pages are plated for presswork and where budgets are more elastic. If you don't use the non-distribution system, you will come to it quickly.

On magazines from 64 pages and up a system is needed for making up pages by forms, in the order in which those forms will go to press. On magazines less than 64 pages a policy of having the dummy for makeup all at one time usually will work out more economically.

A stringent rule is needed that no ads or pages will be made up until cuts are on hand. Blocking out for late cuts should be charged for.

The printer who desires to "go publication" must have composing

WAYSIDE PRESS * PUBLICATION PRINTERS * MENDOTA ILLINOIS	Date _____ 19__
	Gentlemen: Under separate cover, we have sent you today by Express _____ Parcel Post _____ First Class Mail _____
	Cut No. _____
	As requested by _____
	Representing _____
Advertiser _____	THE WAYSIDE PRESS Per _____ C. Department

Form indicating release of cuts, usually held by printer, upon request of the owner for other use

room artists who can set up attractive ads and follow intricate advertising agency layouts. And when an advertiser says he wants it set in Bodoni, then, Brother, you better have Bodoni!

Incidentally, you better have a lot of 6-point and even 5-point type, for many ads pack into two inches as much copy as big advertisers put into a full-page ad.

And the publication business also calls for having ample proof press capacity. You'll need one in your cut room, and at least a couple in your composing room, for there is a terrific amount of proofing in the publication business. Two whites and a colored of all galleys—at least three on page proofs—and advertisers have you pull all the way up to fifty proofs of their ads for use in advance showings with their salesmen. Incidentally, you ought to get an extra charge where more than four ad proofs are desired.

Every ad layout should be accompanied by an ad instruction sheet made out by the publisher's ad department. Such a sheet should indicate size of ad, number of proofs desired, kind of proofing paper, and state whether the cuts are on hand, to be picked up from a previous issue, or going forward later.

Composing Room "Profit"

The publication printer will have to have a corner of his composing room outfitted for work on cuts, such as mounting unmounted ad plates, sawing, mortising, repairing damaged plates, remounting worn cuts which are coming loose from the block. Often the work required is that of an engraver, but due to rush the printer must be in a position to do all but the most intricate.

It is often said "you can't make a profit in the composing room." Well, the publication printer *must* make a profit in the composing room, for it represents fully 40 per cent of the dollar value of the completed job. Black and white contrast matrices help reduce Linotype error, particularly in setting corrections. Customers should have cuts mounted top and bottom only (except in case of

Page sizes are not left to chance. This form, supplied to the customer, gives accurate dimensions of type page size, bleed page size, trimmed size, gutter required for left-hand and right-hand pages, et cetera

Extra Color, if any _____		
RIGHT PLATE SIZE TOP SIZE TYPE SIZE GUTTER FOR LEFT HAND PAGE GUTTER FOR RIGHT HAND PAGE GUTTER FOR LEFT HAND PAGE GUTTER FOR RIGHT HAND PAGE	RIGHT PLATE SIZE TOP SIZE TYPE SIZE GUTTER FOR LEFT HAND PAGE GUTTER FOR RIGHT HAND PAGE GUTTER FOR LEFT HAND PAGE GUTTER FOR RIGHT HAND PAGE	RIGHT PLATE SIZE TOP SIZE TYPE SIZE GUTTER FOR LEFT HAND PAGE GUTTER FOR RIGHT HAND PAGE GUTTER FOR LEFT HAND PAGE GUTTER FOR RIGHT HAND PAGE
Page _____		

large cuts) to facilitate makeup. Before page makeup, galley material and ads should be arranged so material may readily be found.

Galley storage cabinets for Lino-type material as well as for pages should have numbered trays: tray 1 for galley 1; tray 1 for page 1.

Proofers should mark galley storage number on ads so they can be readily located for correction or for makeup.

Alterations and how to charge for them is one of the vexing problems of the publication business. The printer cannot very well make editor's changes free, because they can

printing the publication and look for a more reasonable customer.

Regardless of his program calling for handling only publications, the publication specialist finds he has to be equipped to handle preprints and reprints of publication material such as articles and ads. For this reason the publication printer often must hold editorial material for at least thirty days after printing, sometimes longer, to avoid the expense of resetting it. This means he must have a generous amount of steel galley storage space for holding this vast amount of paged material, for he must take into account

correct. On page makeup first words in all lines should be read off to make sure that no transposition of lines has occurred in the makeup. Legends should be checked.

The publication printer must bear in mind that due to the speed required in magazine printing, even editors frequently overlook errors. Thus he will want to set up some kind of a careful front-office check of press sheets to see that continued lines run over correctly, to see that folio lines check accurately, that no cuts are in the form upside down (don't laugh: some detailed items look about the same one way as the other). The biggest boners occur in lines of large handset type. It seems harder to spot an error in 48-point than in 6-point, believe it or not!

How to Handle Cuts

The publication printer gets no direct pay for cuts, but he must handle thousands of them monthly with precision. He will need a non-productive cut department with the following responsibilities:

1. Check in all the cuts received and identify ownership.
2. Examine them for condition.
3. Give them an identifying number.
4. See that they are mounted.
5. Proof them, sending proof to customer and keeping proof for files.
6. Test them for type high and build them up or plane them down as part of pre-makeready.
7. Deliver to composing room when they are needed.
8. Return them after use or file them for future use.
9. Mark records as to disposition.
10. Be able to produce the cuts even years later or satisfactorily report to whom delivered.

Often the return of cuts has a rush tag, involving careful packing, labeling, rendering account of postage to billing department, and even answering telegrams as to where in blazes a cut may be that was supposed to have been returned air mail to meet another publisher's deadline. We have worked out an inexpensive penny postcard system of reporting the return of cuts.

Be Firm About "Kills"

The cut department will need a major domo with power of life and death over cuts. It will need its own proof press and some kind of a handy cut filing system. We use 12-inch square vertical file boxes. We have to cry on our customers' shoulders constantly to give us kill orders, or cuts would accumulate to the point of crowding us out of house and home. We don't even let our shipping clerk open packages known to contain cuts. Once he



Although the construction is going very slowly, this will eventually be the new home of Wayside Press, headed by the writer of this article, a successful publication printer of Mendota, Illinois

easily eat up his profit. On the other hand, when charges seem excessive the pride (as well as the pocket-book) of the publisher is injured and he questions them strenuously.

Who Pays for What?

Some publication specialists make a flat charge per issue or per page, mutually understood and agreed upon in advance. This eliminates arguments, but still may cost the printer money, because it is true that a man is mighty free in taking advantage of what costs a person nothing. Thus if the editor is not extremely conscientious he may put his publication together by trial and error and encourage his advertisers to make all the changes they want.

Some printers allow a specified number of hours of alterations at no charge, and then charge specific rates per hour for all alterations over that amount. Many printers attach itemized lists of alteration charges on a separate sheet accompanying their invoices.

Occasionally customers are unreasonable on this score. They want multitudinous changes made for nothing. If the editor is congenitally so-minded, it is better to stop

current material being made up requiring page storage. Some relief from this problem can be obtained by insisting that publishers provide prompt orders to kill, holding only such paged material as the editor suspects may be ordered for reprint.

A publication printer soon finds himself owning a vast tonnage of metal in storage. Most publications keep generous amounts of overset. They do this so they will not run short of editorial type in the last-minute rush of makeup.

Thus, several times a year the printer must "police" this investment in typesetting time and metal which he is building up, by rigidly requesting kill orders on overset which has become unusable. If the printer charges for composition on the thousand-em basis, then his only worry is in his metal and storage investment.

Careful Proofreading

There is a lot of proofreading to be done in a publication plant. You will want to follow the customary practice of having a copy reader and a copy holder. If both are competent they will do a better job by trading off. The corrections should be re-proofed and re-checked until

didn't examine the packing material around the cut and tossed away some very valuable material. By opening up six bales of waste paper we found it, but we learned a valuable lesson. And the cost of the entire operation of this department has to be included with composing room costs.

What to Do When . . .

We cannot leave the composing room without a word of caution about customer's okays. Every ad and every page should have an initialed okay. There is powerful psychology in the written okay. Legally, it eliminates or reduces a printer's liability for final error.

What to do when the publisher can't collect when a printer's error has rendered an ad non-chargeable? Just throw yourself on the publisher's mercy. He'll be reasonable. If you're careful he may just write it off. If it happens too often he finds another printer.

In allowing for spoilage in the pressroom you must consider that you just can't under-run. In job printing you could deliver a few hundred catalogs short or over, and deduct or charge. Despite the fine type on publication printing contracts you must print enough to handle the complete mailing plus office extras. It is expensive to put forms back on the press. So if you err, err on the side of over-run.

When cuts do not show up properly there is always the three-way argument that goes on in the job plant. Is it the fault of the paper or of the engravings or of the presswork? By insisting on approval of paper stock used, the printer can narrow it down to his own work or the cuts. In my experience, most reputable engraving houses produce good work, and you had better look for the trouble in your own make-ready processes or in the quality and amount of ink used. To get full color, publication printers should by all means use spray equipment. Of course, if photos have no contrast, neither the engraver or printer can put it there.

Magazines Must be Mailed

Nearly all other good pressroom procedures prevail in publication printing. The more sheetwise forms and the fewer work-and-turn forms, the less waiting time for drying and the less setting of slitters, consequently more productive press capacity, especially on short runs.

Practically every magazine that gets printed gets mailed, usually by the printer. This is to eliminate lost time. Thus a publication printer

must make a study of postal and mailing regulations—for there are many, involving the use of wrappers, club bundles, sorting, sacking, and reports of weights. Third class and second class mailing each has its peculiar restrictions.

Steer Away From Stencils

The publication printer is better off to let the publisher deal directly with the post office on deposit of postage money, declaration of advertising percentages, and so forth. Even so, the publication specialist will have to fill out many forms and be familiar with restrictions on fre-



quency of mailing, use of inserts, and zoning.

Some publication printing plants maintain a mailing list department, but most of them steer away from making stencils and mailing list changes, and confine their activities to printing and mailing. Addressing is a whole business by itself. Some publishers furnish addressed wrappers or envelopes; others furnish the Dick mailing strips which are pasted to the magazines either by hand with aluminum mailers, or automatically by mailing machines.

Successful publication printers nearly always sell something other than their ability to print. They set up helpful services to assist in editorial production, in layout, in cover design, in typography, in illustrative material—even to a dummy-pasting service where desired. All editors want and need suggestions made by their printers—suggestions which either will reduce the cost of publishing, or enhance the publication's appearance, or both.

A complete and handy type specimen book is an essential working tool you must provide.

Publication printers must do a job of education on the matter of bleeds. This is probably the world's most misunderstood device. Novice editors are always running in bleeds to achieve an artistic effect, without regard for the size of the sheet of paper being used, or need for bars in lockup, or comber wheels on the feeders, or capacity of presses.

Diligent Study of Cost

The publication printer needs to constantly forewarn his editors of technical problems. One such instance is that where the front and inside or outside cover plates bleed to the fold, the plates should be mounted by an engraver as a unit, or the margin for tacking on both plates would result in 1/4-inch of white backbone, which makes any bleeds impossible.

A part of each printer's cost system should be a study at least once a year of the cost per hour per machine or operation. Those using the United Typothetae system will recognize here the 9H sheet. You cannot figure that if your labor costs \$1.50 per hour you can sell your machine profitably at \$4 per hour, unless you know how much cost is added through the non-productive time, overtime, interest, depreciation, selling costs, administrative costs, nonchargeable costs (such as proofreading and making corrections), light, heat, rent, power, insurance, taxes, maintenance, and many others.

Even knowing all his hour costs accurately, the publication printer will be lucky to average 5 per cent net profit on volume. If you do that you are in the upper bracket of publication printers, and even then it will take keen management and cost control to maintain it. On the other hand, the volume possibilities are such that if you can turn over your investment four or five times per year, even at 5 per cent, you will do all right.

Profits Plowed Back

You will always be plowing your profits back into printing equipment and buildings, most probably. That is the story of most of us printers. It is, apparently, one of the material rewards open to him who has once gotten printer's ink into his blood. The clicking and clattering and hum of activity in his plant is his great symphonic music creation—and he the very proud individual who stands on the podium and wields the baton!

Discussions of Labor Problem and Employee Training Hold L. N. A. Convention Spotlight

● Discussions of labor problems and employee training methods held the spotlight at the forty-first annual convention of the Lithographers National Association in Atlantic City on May 14, 15, and 16, with three of four general sessions devoted to these subjects.

The convention opened with an address by Henry J. Taylor, economist, newspaper correspondent, and radio commentator, who covered the over-all picture of labor conditions in this country. Describing what he called a trend toward "super unions," he said their power could be reduced by constitutional means just as business monopolies had been curbed in the past. The problem, he said, was how to do this and still protect the American labor movement and the vitality of trade unions.

Decisions Contradictory?

A discussion of the lithographic industry's jurisdictional labor problem occupied the remainder of the opening session. Matthew H. O'Brien, attorney, spoke about the Foote & Davies case, Atlanta, and the Adcraft or Pacific Press case, Los Angeles. Because of the importance of these jurisdictional cases to all printers who operate or expect to operate combination plants, Mr. O'Brien's review of them and the decisions of the National Labor Relations Board are of interest.

By going over the background of the two cases, Mr. O'Brien showed the reasons for the apparently contradictory decisions of the NLRB, which decided in favor of the Amalgamated Lithographers of America in the Foote & Davies case, and in favor of the International Printing Pressmen's Union and the International Photo-Engravers Union in the Pacific Press case.

Foote & Davies, which operates a combination plant, had a history of collective bargaining with the Local 51, Amalgamated Lithographers of America, and a contract covering all the lithographic workers in the plant. It also had a contract with the International Printing Pressmen's Union which contained a "sleeper clause" claiming jurisdiction over all pressmen, including offset pressmen. No attempt had

been made by either the company or the union to enforce this clause until a new contract was signed January 1, 1945.

Because of the threat of a strike by the pressmen the company decided not to renew its contract with Local 51, ALA, when it expired a few months later and posted a notice that only members of the Pressmen's Union could operate offset presses. Pressmen members of the ALA considered this a lockout and in violation of the National Labor Relations Act.

The pressmen's union based its contention of coverage on a jurisdictional award made thirty years before by the American Federation of Labor but not enforced. Before the Foote & Davies case came before the NLRB, the ALA as well as the Pressmen were affiliated with the AFL. Since then the ALA has withdrawn from the AFL and on May 1 of this year joined the CIO.

The dispute was taken to the National Labor Relations Board, which decided that the ALA was the appropriate bargaining agent for all lithographic workers in the plant, and required the company to reinstate the locked-out offset pressmen and give them back pay. The company was not required to give back pay to offset platemakers who had walked out with the pressmen.

Unique Operating Set-up

Mr. O'Brien said that the board in rendering its decision specifically held that as a well-established doctrine the fear of economic reprisals by a labor union cannot serve to exonerate an employer from responsibility for the commission of unfair labor practices. The board also held that the employer had elected to take the matter in his own hands and by implication criticized the employer for not exercising his right to appeal to the board.

The case established the principle, said Mr. O'Brien, that the lithographic employer has no right to rely upon a jurisdictional award of a parent union nor to choose between contradictory unions through fear of economic reprisals.

Two factors caused the NLRB to make an opposite decision in the Pacific Press case. One was the lack

of a history of collective bargaining with the ALA, the other was the operating set-up of the company, which the board considered unique in combination plants.

In the Pacific Press case the jurisdictional claims came before the board without any charge of unfair practices. The company simply refused to recognize any union until it had been certified by the board.

The Pressmen's Union claimed all feeders, helpers, and apprentices on all types of presses, including the offset. The Photo-Engravers Union claimed all photoengravers, camera operators, platemakers, layout men, artists, and employees in the planographic department not already mentioned (exclusive of pressmen) as an appropriate bargaining unit. The company appeared to agree with the pressmen and the photoengravers. The ALA claimed all of the lithographic workers.

Factors to Consider

In rendering its decision in favor of the pressmen and photoengravers, the NLRB stressed the layout of the plant and the supervisory hierarchy. There were both kinds of presses on the first and second floors. The photoengraving and the offset platemaking departments on the third floor were separate but used a common camera gallery. The manager of the printing department was in charge of all plant activities. There was a superintendent in charge of all presses on the first floor, another over all presses on the second floor, and a lithographic foreman in charge of offset presses on both floors. There was a foreman for the photoengraving department, another for the offset platemaking. There was a substantial interchange of employees, including a crew of twelve under a working foreman which worked on both kinds of presses. Considering the Pacific Press operation unique in the printing industry, the board noted there was a closer tie-in between photoengravers and offset platemakers than between offset pressmen and the platemakers, and that "all pressmen have common interests."

Decisions on these two cases, Mr. O'Brien concluded, indicate that

the operators of combination plants who may have jurisdictional trouble in the future should give consideration to three factors:

1. Need for careful scrutiny of all contract clauses to avoid recognition of two unions as bargaining agents for the same employees;
2. Prompt exercise of the right to appeal to the National Labor Relations Board for a decision when two unions present conflicting jurisdictional claims; and
3. Importance of bearing in mind the fact that the physical layout of the plant and the method of supervision of employees will be considered by the board in determining bargaining units.

Discuss New Developments

The Tuesday afternoon session was devoted to a technical panel discussion of new developments, with Alfred F. Rossotti, president of the National Association of Litho Clubs, acting as chairman.

Among the new products and techniques covered in the symposium were precision cameras with an automatic exposure control, the contact screen used for better tone control and reduction of the need for dot etching, improved photo-masking methods for color correction, a new cellulose gum developed by the Lithographic Technical Foundation and said to be a better desensitizing agent than gum arabic, faster drying inks, film with a reduced shrinkage, and the new dampening roller on which flash dry inks will not dry. The latter is a development of Time, Incorporated laboratories in Springdale, Connecticut, and was described by Charles Geese of that organization.

W. H. Falconer of the Eastman Kodak Company predicted that a photo-typesetting machine would probably be put on the market within a year and that this process, when perfected, would be a boon to the book industry and to the web-printed offset newspapers.

Paper by August, 1947

The only formal address of the convention which was not concerned with labor or education was one on the paper situation by George Olmstead, president of S. D. Warren Company, which opened the Wednesday afternoon session.

Mr. Olmstead ventured the rather precise prediction that the production of book paper would catch up with demand in August, 1947, or certainly between June and December of that year.

Book paper is now being produced at the rate of 1,900,000 tons a year.

He estimated that the current demand for book paper is 2,400,000 tons and will reach 2,500,000 tons in the next year or two. By 1948 or early 1949 the production of book paper will reach 2,750,000 tons, he reported, through modernization of machinery, installation of new machines, and conversion of groundwood and obsolete newsprint mills to the manufacture of book paper.



George E. Loder, National Process Company, New York City, was re-elected president of the NLA

From the paper manufacturers' viewpoint there is no shortage of paper but rather a surplus of demand, said Mr. Olmstead. People have more money to spend upon books and magazines, and the conversion needs of industry are heavy. He sympathized with printers' and lithographers' inability to capitalize on this surplus demand but said that they were doing pretty well according to normal standards.

Reasons for Bottlenecks

Mr. Olmstead gave several reasons why lithographers in particular might not be getting the paper they want now. If M.F. or super label is short, it may be because the mills are short of sulphite. It takes the same amount of pulp for 10 tons of litho paper that it does for 22 tons of soft letterpress paper; therefore mills may switch production to letterpress. In other mills the bottleneck may be machine capacity. Litho paper has to be run slowly, taking as much time to make 10 tons as is required for 14½ tons of soft letterpress paper.

Another bottleneck is casein, a "must" for water-resistant litho paper. When a mill has to use starch instead of casein, it makes letterpress paper. Finally, the price situation affects the production of litho paper, which costs more to manufacture than other papers. There is

a tendency on the part of mills to upgrade to papers which show a better profit under OPA ceilings.

Both casein and starch are in a critical supply situation, said Mr. Olmstead. It is hoped that a recent increase of nine cents for casein will stimulate domestic production and bring in more from the Argentine. Dairymen now get more for powdered milk than they do from selling their product for the manufacture of casein.

In answer to a question on the advisability of reinstating the old WPB Order L-120 which restricted the weights of paper that could be made, Mr. Olmstead said it would help mills which are short of pulp but not those which have enough pulp. His company, for instance, gets the most production in the 70- to 80-pound range; it would take more time to manufacture either lighter or heavier paper.

Training of Employees

The major part of the Wednesday afternoon session was given over to a round-table on employee training, directed by Harry H. Platt, Sackett & Wilhelms Lithographing Corporation, New York City, who is chairman of the Lithographic Technical Foundation educational committee.

Mr. Platt said that the education problem is two-fold—there is a need for educating the present and new workers to better skills and for "educating employers to the need for education." The training can be supplied by organized schools in cities where the industry is large enough to support them; by in-plant training where the company is large enough; or by coöperative in-plant training in which several companies form a group to conduct the program.

Examples of numerous training methods were described during the symposium. New York City lithographers, in coöperation with the union, support a school which now has 200 evening students and 40 or 50 day apprentice students. It was pointed out that there must be at least 10 or 12 students in a class, all of whom are of the same degree of advancement in their apprenticeship, to make such a school successful.

Classes in Stripping

Four firms in Cleveland contribute \$50 a month each toward a coöperative educational program. Courses in dot etching and stripping are offered, with camera and presswork to be added. A Cincinnati lithographer set up a classroom in back of his plant and conducted

there a course in stripping which was taught by a foreman with the aid of texts furnished by the LTF. Fairly good strippers were made in eight or nine months, and they began to pay part of the cost of their training at the end of a month or six weeks by actually doing production in the plant.

Pay for "Green" Workers

Lithographers of Milwaukee have formed a labor-management committee to conduct an educational program, in which 100 apprentices are being trained, most of them veterans who are receiving Government benefits.

Dr. L. S. Hawkins, first educational director of the LTF and now with the vocational department of the U. S. Office of Education, pointed out that organized training is the least expensive. "You pay for training every green man you hire, whether you have an organized program or not," he said. Dr. Hawkins declared that thirteen to fourteen months of intensive preparatory training in basic skills, followed by a year or two of advanced apprenticeship, provides better journeymen than three or four years of apprenticeship without intensive preparatory training.

The convention concluded as it began with a session devoted to labor. Three speakers covered collective bargaining trends.

Dr. Alfred P. Haake, industrial relations consultant, said that employers should adopt a realistic rather than a defeatist attitude toward collective bargaining, which is here to stay. Instead of approaching bargaining with the attitude of "what must we give up?" they should endeavor to find within what limits they can bargain. Collective bargaining has become a matter of sheer trading, with the give and take determined by the relative economic power of the two sides, he said. Bargaining should be conducted on a basis of economic principles, with an attempt to find a solution to disputes that is "right" for both sides regardless of the economic power of either.

Fallacies of Labor

Dr. Haake said that organized labor's policy of demanding more and more for less and less was based on two fallacies, the purchasing power theory of prosperity and the "lump of work" theory. Purchasing power can only be increased in the long run by more production and not merely by increasing wages. The number of jobs are increased only as the produc-

tivity of workers is increased and not by decreasing the work unit to employ more men for a given total of work.

Leonard J. Smith, management and labor relations adviser, reviewed the strategies by which unions get their demands on various "fringe issues," such as sick pay, vacations, paid holidays, and reporting pay. Each issue in itself is not serious but added up they trend toward demands for a guaranteed annual wage or guaranteed annual employment.

Look for Sleeper Clauses

Mr. Smith urged lithographers to scan contracts for sleeper clauses which take away management's right to manage. Some of these are "and any other legal holiday," "with consent and approval of the union," and "the right to reopen negotiations at any time."

He urged management to adopt a positive approach toward bargaining and to insist that labor accept responsibility. The positive approach does not mean "breaking the union," he said. An employer who demands as well as gives is a better man to deal with and is more respected by labor. Employers in an industry should cooperate in collecting information before they negotiate, said Mr. Smith. Labor leaders are usually much better informed on trends than employers.

Finally, Mr. Smith urged lithographers to adopt a sound personnel policy and see that it is well publicized throughout the organization, and to employ a competent, trained individual to handle labor relations.

Unions and the Public

Both Mr. Smith and Dr. Haake were opposed to collective bargaining on a regional, national, or industry-wide basis. Unions tend to gain more strength in group bargaining than employers, it was contended. In group bargaining the weaker individual or the one who wants to settle immediately at any cost to avoid work stoppages is the one most likely to set the bargaining level for the group.

Unions face a serious public relations problem, said William A. Lydgate, editor of the Gallup poll. The country is not anti-union but it is becoming anti-strike, he said. The public has accepted collective bargaining but feels that unions need more control and wants curbs on the policies of some labor leaders. The labor union movement is a minority one—only one-fourth to one-third of the nation's workers are organized—and faces the same

risk of adverse public opinion as other minority groups. Just as the public wanted business controlled during the depression, and got what it wanted, it may now demand control over unions.

Report on Foundation

Mr. Lydgate enumerated several "sacred cows" which labor leaders take for granted enjoy public support, but the Gallup poll indicates otherwise. One of these is the closed shop. Only one out of ten people outside unions are in favor of the closed shop. The majority believe it is undemocratic and gives labor leaders dictatorial powers. The non-union public and even some union members are against the check-off. People are against featherbedding (made-work) and were especially bitter about this during the war when there was a great manpower shortage. The public is against the financial immunity of unions—it wants a public accounting of funds as do some members.

On the right to strike, the public has mixed views. It believes the right exists but has been abused.

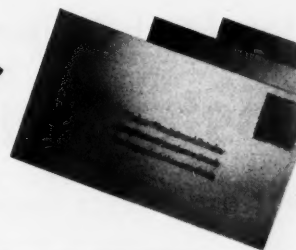
A business meeting of the Lithographers Technical Foundation which featured the annual report of the president, E. H. Wadewitz, was presented at the close of the Wednesday morning session. At the end of 1945 the Foundation was a little less than \$50,000 short of its \$1,000,000 endowment goal but other acquisitions—buildings in New York City and Chicago, furnishings, equipment, and inventories of textbooks—have brought total worth well above this amount. Additional endowment subscriptions and new annual memberships have been received since the first of the year. Charles W. Frazier, president of Brett Lithographing Company, Long Island City, New York, was elected president of the Foundation, succeeding Mr. Wadewitz.

Name Some Officers

George E. Loder, president of the National Process Company, New York City, was re-elected president of the LNA to serve a second year. The other officers, all re-elected, are: George W. Hall, Los Angeles, vice-president; George C. Kindred, New York City, treasurer; Edward D. Morris, secretary; and W. Floyd Maxwell, executive director. Maurice Saunders continues as chairman of the board. All the directors were re-elected, except one. Lester A. Oswald, E. F. Schmidt & Company, Milwaukee, succeeds O. B. Gugler of the same city.

Letters to the Editor

BRICKBATS OR BOUQUETS . . . THEY'RE ALL WELCOME



HERE'S THE AFFIRMATIVE

TO THE EDITOR:

For the past ten months I have been happily "divorced" from the production end of the printing industry and its Bravermans and Hydes. After twenty-one years in Chicago plants I had settled down to enjoy the pasture on the other side of the fence as a customer, firmly resolved to stay out of the "MM" controversy. My mistake, apparently, was in continuing to read and enjoy *THE INLAND PRINTER*!

Now that the opponents of the suggested simplification plan have reached the name-calling stage, I have to rise to the defense of the next "crank" (as Mr. Hyde calls him) who makes the same mistake that several of us did two years ago. Heaven help the poor benighted soul who tries to do a good turn for the rank and file of the twenty-seven thousand printers! He will learn to appreciate the leaders of the industry—the Cuneos, Geigers, Lennoxes, Donnelleys, Newcombs—and the association directors, who spend large amounts of their time, money, and energy in trying to sell their brethren on modern ideas and efficient methods with negligible success.

There are, as I discovered during 14 months in the Printing and Publishing Division of WPB, too many printers who jump to their typewriter without reading or studying a new proposal, be it a Government limitation order or a suggestion for their own good. Had either Mr. Braverman or Mr. Hyde read the several articles on "MM" that you have published from time to time, they would know that the plan does not suggest a single change in size or weight of any item of paper or board manufactured today. Nor does it have anything to do with the weight of ink or humidity effects on a mailing piece! The suggestion is not the "brain-storm" (Mr. Braverman) of a "crank" (Mr. Hyde) but the considered proposal of a group of working production men from the two largest printing centers of America.

The plan has the backing of printers' clubs, associations, and technical groups throughout the industry; some legitimate opposition has come from a minority of the paper producers—the only other resistance I have heard of has been voiced by such as the gentlemen mentioned who obviously have not taken the time or the trouble to read the literature on the subject.

May I point out that had the original "MM" plan been adopted in 1943 we would have had a "stretch" of 5 per cent on *all* the paper used from that time until September, 1945, when L-120 was revoked. The attitude apparent today in the letters you have published stopped this valuable relief and contribution to the alleviation of the printer's war difficulties. The resistance came, in the main, from the same group who cursed our efforts in Washington, yelled for our dismissal, and caused the pre-

mature cancellation of L-120 and L-241. They are now writing you and other editors letters asking for restoration of the war-time controls—and are driving their association officers crazy with all their demands to "do something about the paper shortage!"

Restoration, at this late date, of the war-time quota restrictions is an impossibility, as the thinking members of the industry well know. Serious consideration is being given to weight restrictions in the manner of L-120; I wonder if the patriotic compliance experienced during the war can be expected now? As to the printers of the country, isn't it intriguing to consider this point? The orders issued by WPB were written and in every instance administered by experienced men from the larger plants of the country. These orders were revoked last September against their advice and considered judgement, anxious as they were to "close the shop" and go back to productive work. The plants from which they came, well able to care for themselves in today's paper market, are not suffering greatly from the paper shortage, but the smaller operators, protected by coöperation and contributions of the large firms during the war, now are in serious trouble. Will they ever learn to listen and coöperate with the "crack-pots"?

Sincerely,
ART BROOKS
Chicago

PROUD OF HIS TRADE

DEAR SIR:

I just picked up an old copy of *THE INLAND PRINTER*—and the sight of some of its pages give me "inspiration" again. Enclosed is check for \$4.00 for one year, I believe. How I've lived all this time without it, I just can not tell.

Well, I was an *INLAND PRINTER* enthusiast all through the years, from my 14th as a "devil" in the office at Waterloo, down to the present. My birthday anniversary was April 19. From April 19, 1889, to April 19, 1946, is quite a "stretch." I've listened to other men swear and fume about printing as a trade, and express their "sorrow" that they "ever learned the trade." But G. F. A. has always been proud of the fact that he started in as a "cub" printer and has gone straight ahead all through the years.

Why not air all your grievances or share your joys? Do you believe "something should be done" about some prevailing situation? Tell us about it . . . write a letter to the editor. We like to pass your ideas on to all our readers. The exchange of opinion is beneficial all the way around.

Having known Henry O. Shepherd as a printer, too, worked in Chicago as a "sub" on the *Herald*, and some on the *Trib*—when Sullivan was foreman, and in the days when it was a joy to set and properly space and justify lines; showing other "cubs" how to do it—I'm happy, and if I were to have the kid days over again, I'd "choose to be a printer."

Yes, I've traveled in box-cars, on top of coaches, when there was nothing to hold on to but the smoke-stack, and on the "blind baggage," and all that, but I've never regretted that I learned the trade.

GEORGE F. ALTHOUSE
Ackley, Iowa

LIKED OUR MAY ISSUE

DEAR MR. FRAZIER:

I was reading your speech to the New York Craftsmen's Club in your May issue last night and came across your comment on Keller-Crescent. Thanks for the compliment.

I wonder if you would object to my using a quotation in some of our own advertising? I think I see a chance to make an effective point.

If you grant permission, will you also please let me know how old *THE INLAND PRINTER* is and how many years you have been editor.

Incidentally, I found the May issue one of the most interesting in a long time. I thought the Cuneo story was a crackerjack; the Beatty story told me some things I didn't know; and the trick fold spread was good stuff. I like "Science of the Printer" and I always can find something worthwhile in the "Salesman's Corner."

Warm regards.

A. A. BRENTANO
Evansville, Indiana

. . . AND THE NEGATIVE

TO THE EDITOR:

I, too, am unhappy about the MM Paper Plan. I wish to say I am also "regusted," along with Mr. L. A. Braverman, of Cincinnati, Ohio.

Why can not the paper houses leave us alone on an old established custom, which we old printers have used for many years? The sizes and weights now in use were established when I started in the printing business in 1909. I know the confusion when they listed the weight by 1M sheets using the 500 sheet as basis (40M basis 20).

In my opinion, there are too many "crack-pot" boys out of some of our so-called "schools of higher education" who could not pass an eighth grade examination in the days of the "one room school."

So let's all of us old-timers stick together, and pin the ears together of this bunch before they drive us nuts and we all fall into their class.

M. RAY WOODARD
Columbus, Ohio

How Much Equipment Printer Contemplates Purchasing Determines Cost of Installing Offset Department

—Profit from Experiences of Others as Related by GLENN C. COMPTON

● "How much will it cost me to equip and install an offset department in our plant?"

This is the question being asked by thousands of letterpress printers who contemplate adding offset. Ask twenty people the question, and you will get twenty widely differing answers, each one correct if properly qualified.

Obviously there is no one answer, because so many factors are involved. Before you can tell a printer how much he will have to spend to install offset, you must ask him several questions: How many presses do you expect to buy, and in what sizes? Do you intend to install your own platemaking equipment, or to have your plates made outside? If you make your own plates, will you put in only essential equipment: the plate whirler, vacuum printing frame, sink, stripping table, storage cabinets, or will you also purchase what we shall call "supplementary platemaking equipment": a step-and-repeat photocomposing machine, a reproduction proof press, and a calibrated line-up table? Will you put in a camera department, or buy your negatives outside?

Believing that the experiences of letterpress printers who have already installed offset would throw light on the subject of capital investment, THE INLAND PRINTER queried operators of combination plants in all parts of the country, in large and small cities. As expected, the types of installations reported covered a wide range, from \$2,000 Multilith installations to several as high as \$80,000 or \$90,000, with three or four presses.

Installations Studied

An arithmetical average of the figures submitted, of course, would mean nothing. The installations reported included offset departments complete with presses, platemaking, and camera; departments with both presses and platemaking, but no camera; and departments with the presses only.

Excluding the two extremes of Multilith installations and the very large ones as not being typical, and confining the study for the moment to printers in an intermediate group

who spent from \$4,000 to \$45,000, we can project within comparatively narrow limits a hypothetical, typical offset installation. It will be a composite picture, based on those factors which appeared most frequently in the reports from printers. Wherever prices are mentioned, bear in mind they are prewar prices. The cost of similar installations would be considerably higher now.

One Press to Start

Sometime between 1930 and 1941 John Doe, a letterpress printer, installed an offset department. The chances are three out of four that he bought only one press to start with. In size it was anywhere from 14 by 20 to 28 by 42, single color, but most probably was a 17 by 22. The chances are three out of four that he bought essential platemaking equipment at the same time he put in the press, in a size to correspond to the size of the press. The chances are only fifty-fifty that he also set up a camera department. (If, however, he started in with two or more presses instead of one, then it is almost certain that he bought camera equipment at the same time.)

If John Doe installed a one-press, complete offset department, his capital investment was anywhere from \$5,000 to \$12,000 for equipment and such necessary installation costs as plumbing, electric wiring, and carpentry. The amount of the total investment varied according to the size of the press and the platemaking equipment to fit it. Operating only one press at first, it is not likely but possible that John Doe also bought such supplementary pieces of equipment as a photocomposing machine, a reproduction proof press, and a calibrated line-up table. If so, his total investment might have been \$18,000 or more.

Hire Offset Craftsmen

He may have tried to have men from the letterpress department learn to operate offset, with eventual success, but it is more likely that he hired two or three competent offset craftsmen.

It took John Doe from one to two years to make the department pay its own way. During that time he was proceeding by costly trial and error methods to learn the offset business, and struggling to get the

CHART BELOW DEMONSTRATES THE WIDE RANGE OF INSTALLATIONS SURVEYED

Type of Installation	Range of Press Sizes	Range of Capital Investment
Complete Department:—one press, essential platemaking equipment, camera	14 x 20 to 28 x 42	\$5,000 to \$12,000 to \$18,000
Complete Department, with two presses	(Typical pairs) 17 x 22 and 22 x 34 17 x 22 and 26 x 40 Two 22 x 34's	\$23,000 to \$45,000
One press, platemaking, but no camera	14 x 20 to 34 x 44	\$3,750 to \$21,000
One press, but no platemaking, no camera	17 x 22 to 28 x 42	\$4,000 to \$19,000
Range of capital investment for various types of offset installations, as reported by printers in THE INLAND PRINTER survey. Prices are prewar.		

volume up where the department would begin to show a profit. In addition to his original capital investment, therefore, he needed from \$2,000 to \$10,000 operating capital for labor, rent, supplies, and overhead during this period.

Starting with a small volume of six to twenty thousand dollars the first year, he increased this by 50 to 100 per cent the second year, and is now doing two or three times the volume he produced the first year, or considerably more than that if he has expanded the department in the meantime.

Expand Gradually

In the beginning the bulk of his offset production was the black and white forms and general commercial work, with perhaps some advertising literature in one or two colors. Later, when he acquired more experience and possibly added more equipment, he may have gone in for label or book printing, and four-color process work.

By the time John Doe got his offset department on a profit-making basis, he probably had increased his market for offset and needed to expand his facilities. If he started with a small press, say a 14 by 20, he probably sold it and bought a larger press, or two larger ones. If he started with a 17 by 22, for instance, he may have bought another one like it, or one in the next larger size. He doubtless found it better to expand in pairs—first another press of the same size, then two more of the next larger size at a later date. If he bought a larger press or presses than he started with, then he had to buy larger platemaking equipment to fit. If he didn't have a camera at first, he put one in when he bought the second press, figuring that he would now have enough volume and productive capacity to justify investment in a camera.

Larger Investments

Now let us look at those classes of installations which differ from the one-press, complete department just discussed. About one-fourth of those who started with a complete department put in two presses instead of one. The capital investment in this group ranged from \$23,000 to \$45,000, the exact amount depending upon the sizes of the presses and the required complement of platemaking and camera equipment. Typical teaming-up of press sizes reported were a 17 by 22 and a 22 by 34, a 17 by 22 and a 26 by 40, and two 22 by 34's.

One-fourth of the printers in the intermediate group (excluding Mul-

PREWAR COSTS OF NEW PRESSES. ADD THE 12% INCREASE ALLOWED BY O.P.A.

1 COL. HARRIS	LSB 17 x 22	\$4450 F. O. B. FACTORY	WASHUP EQUIPMENT \$ 75.00
1 COL. HARRIS	LSN 21 x 28	7000 F. O. B. FACTORY	WASHUP EQUIPMENT 100.00
1 COL. HARRIS	EL 22 x 34	11250 F. O. B. FACTORY	WASHUP EQUIPMENT 140.00
1 COL. HARRIS	LSA 26 x 40	16250 F. O. B. FACTORY	WASHUP EQUIPMENT 150.00
2 COL. HARRIS	LSR 26 x 40	26000 F. O. B. FACTORY	WASHUP EQUIPMENT 300.00
1 COL. HARRIS	LSS 35 x 45	18000 F. O. B. FACTORY	WASHUP EQUIPMENT 165.00
2 COL. HARRIS	LST 35 x 45	29000 F. O. B. FACTORY	WASHUP EQUIPMENT 330.00
1 COL. HARRIS	LSJ 42 x 58	21000 F. O. B. FACTORY	WASHUP EQUIPMENT 175.00
2 COL. HARRIS	LSK 42 x 58	34000 F. O. B. FACTORY	WASHUP EQUIPMENT 350.00
4 COL. HARRIS	LSM 42 x 58	65000 F. O. B. FACTORY	WASHUP EQUIPMENT 700.00
1 COL. HARRIS	LSF 50 x 69	26500 F. O. B. FACTORY	WASHUP EQUIPMENT 180.00
2 COL. HARRIS	LSG 50 x 69	42000 F. O. B. FACTORY	WASHUP EQUIPMENT 360.00
4 COL. HARRIS	LSH 50 x 69	78000 F. O. B. FACTORY	WASHUP EQUIPMENT 720.00
1C RUTH	RHS 19 x 25	7100 F. O. B. FACTORY	WASHUP EQUIPMENT 100.00
1C RUTH	RHL 20 x 28	8200 F. O. B. FACTORY	WASHUP EQUIPMENT 100.00
WEB I. CHIEF	13 1/2 x 19 1/2	2627 DELIVERED EAST	WASHUP EQUIPMENT 40.00
WEB CHIEF	17 x 22	3721 F. O. B. FACTORY	WASHUP EQUIPMENT 50.00
WEB BIG CHIEF	22 x 28	6143 F. O. B. FACTORY	WASHUP EQUIPMENT 60.00
MIEHLE NO. 60	42 x 58	18750 (TWO COLOR \$32,150)	WASHUP EQUIPMENT 175.00
HOE SUP. OFFSET	30 x 42	16500 F. O. B. FACTORY	WASHUP EQUIPMENT 165.00
1 COL. SUP. OFFSET	41 x 54	17250 F. O. B. FACTORY	WASHUP EQUIPMENT 175.00
2 COL. SUP. OFFSET	41 x 54	29000 F. O. B. FACTORY	WASHUP EQUIPMENT 350.00
1 COL. SUP. OFFSET	50 x 72	PRICES NOT AVAILABLE	PRICES NOT AVAILABLE
2 COL. SUP. OFFSET	50 x 72		
3 COL. SUP. OFFSET	50 x 72		
4 COL. SUP. OFFSET	50 x 72		
WILLARD 1 COL.	22 x 30	6950 F. O. B. FACTORY	WASHUP EQUIPMENT 100.00

tiliths and very large installations) said they had installed a press and platemaking equipment, but not a camera. In this classification the capital investment ranged from \$3,750 to \$21,000, and press sizes

LISTED HERE—AT PREWAR PRICES—ARE SOME OF THE VARIOUS ITEMS OF MISCELLANEOUS OFFSET EQUIPMENT

CAMERA, LENS SCREEN, LAMPS, ETC.

- From \$2200 up to five figures

SINK, PLUMBING AND ELECTRICITY

- Dependent on what's wanted

DRYER, UTENSILS

- Dependent on what's wanted

STRIPPING AND OPAQUING TABLES

- \$250 and up dependent on size of plant

WHIRLER, VACUUM FRAME & SINKS, TABLE

- \$500 and up dependent on size of plant

26 x 30.....	\$1000
36 x 44.....	1500
41 x 54.....	2000

PHOTO COMPOSING MACHINES

- \$5500 and up dependent on size desired

22 x 34.....	\$5500
30 x 42.....	6500
41 x 54.....	10000

Two charts used on this page are from "The Experiences of Mr. Hope Well," published by the National Association of Photo-Lithographers

from 14 by 20 to 34 by 44. Approximately another one-fourth said they started with a press only, buying both negatives and plates outside. Here the price range was from \$4,000 to \$17,000, the range of press sizes from 17 by 22 to 28 by 42. In both these groups, only one press was initially installed in virtually every case. Some printers in both groups have since purchased platemaking and/or camera equipment, along with more presses; others have continued to operate as originally, except for adding more presses, or switching to a larger one.

Self-contained Department

A printer in a small town or city must of necessity start with a complete, self-contained offset department, but a large proportion of those who reported complete installations are located in the larger cities, even though negatives and plates can be procured outside.

A more detailed breakdown of the expenditures made by printers for various items of equipment, along with other interesting and pertinent information, is given in the charts which accompany this article. Not all printers who reported in the survey are represented in the charts—they include only those supplying information in detail sufficient for such analysis.

Miscellaneous Expenses

Not a very clear picture was obtained by the survey of installation costs incidental to putting in an offset department—plumbing, electric wiring, carpentry, and miscellaneous expenses. Some said this cost was included in the over-all total; others made no entry at all opposite this question. Among those who did give figures, there was such a wide variance in amounts that no clear pattern revealed itself. This is no doubt partially accounted for by the fact that printers didn't have easily identifiable records of these expenses, especially if their offset department was installed several years ago. It was much easier to remember or look up the cost of a capital item such as a press, printing frame, or camera.

Several of the printers answering the questionnaire said they started their offset department with a Multilith. Some installed platemaking equipment, others bought plates outside. Prices ranged from \$1,350 for a second-hand machine to \$4,500 for a complete installation.

Learns on Multilith

A printer in a small Texas town, acting on the advice of the operator of a combination plant in a neighboring city, put in a Multilith in 1938 "to learn on." He also put in his own platemaking and camera equipment, at a total cost of \$4,000 for the department. It took him two years to reach the break-even point, and in answer to the question of how much operating capital he had needed during that time, he said it was "impossible to estimate but much more than anticipated."

At present this Texas printer has a larger press on order, and feels that he can put it into profitable production immediately as the result of experience gained, at low initial cost, and business already built up on the Multilith.

A printer in a small Pennsylvania city who started with a Multilith expects to buy a larger press, platemaking equipment, and a camera in the near future. One in Iowa who started with a Multilith last year, with plates made outside, expects to enlarge the department during the next two or three years, as equipment becomes available. With an original investment of \$2,500, he reached the break-even point in three months.

At the other extreme of the price ranges reported are those installations which were not considered typical because of size or for other reasons. For example:

In 1927 and 1928 a printing firm in Pennsylvania made a capital investment of \$97,541.64 for offset, broken down in this manner: \$76,343.88 for four presses—three 38 by 52's and a 28 by 42; \$1,505.09 for essential platemaking equipment which would make plates up to 45 by 54; \$7,653.24 for supplementary platemaking equipment; \$1,440.55 for camera equipment; and \$10,598.88 for installation. It took this company four years to reach the break-even point. Volume the first year was \$10,000; the second year, \$30,000. Several replacements have been made and a 42 by 59 bronzer added. Volume is now at the rate of \$500,000 a year. The company started out to do, and still does, a full line of work, including labels.

Overcoming Problems

Capital investment is only one of the major factors that the letterpress printer should consider before he decides to install offset. Other factors, which this survey does not purport to cover, include present and the future markets for offset among customers and prospects, competition, labor costs, and the availability of skilled labor. Some interesting bits of information and advice on various angles of offset operation, however, were obtained in answer to this request in the questionnaire: "Comment on major problems of setting up for offset and how you overcame them."

The two most frequently repeated pieces of advice were "start small"

Reference Number	18	21	27	29	30
State	New Jersey	Michigan	Texas	Colorado	Ohio
Population of City					
A. Over 100,000					
B. 25,000 to 100,000	A	A	C	A	A
C. Under 25,000					
Year Installed	1935	1940	1935	1936	1930
Presses: Sizes and number—①	① 19x25	① 17x22	① 14x20	① Multilith	① 28x42
② or ③				① 17x22	(used)
Cost of Presses	\$7,351.28	\$5,500	\$2,960.64	\$6,300	\$5,500
Cost of Essential Platemaking Equipment (whirler, printing frame, arc lamp, sinks, troughs, tables, cabinets, etc.)	2,184.70	750	583.80	700	1,500
Cost of Supplementary Platemaking Equipment:					
A. Step-and-repeat photo-composing machine	....	....	....	....	6,500 (A,B, and C)
B. Reproduction Proof Press	....	....	....	....	....
C. Calibrated line-up table	....	....	....	....	....
Cost of Camera Equipment	2,310.00	2,000	1,147.16	1,300	3,000
Installation Costs (Plumbing, Electric Wiring, Carpentry)	....	....	179.01	500	1,500
Total Cost of Equipment and Installation	11,845.98	8,250	4,870.61	8,800	15,000
How Soon Did Department Pay Own Way?	1 year	2 years	2 years	1 year	2 years
Kinds of Work Done:					
1. Black and white forms	At First	1-2	1-2	1-2-6	1-2-4
2. General Commercial	Now	1-2-4-6	1-2-4-5-6	1-2-6	1-2-4
3. Four-color					
4. Advertising Literature					
5. Labels					
6. Books					
Equipment Purchased Since Original Installation of Offset Department	Sold 19x25 press Bought two 23x35 presses	Another 17x22 press		Two more Multiliths 24" darkroom camera New platemaking equipment	Now operate five presses

CHART A

and "get competent offset craftsmen to run the department." Representative comments follow (the numbers refer to corresponding entries in the chart):

12. Ohio. International Pressmen assumed jurisdiction and could not furnish competent help. We have not yet overcome it.

13. Kentucky. Selling—teaching the sales department; overcome by taking one salesman at a time, showing him what and how to sell lithography. We established our own art department to sell lithography. Any printer thinking of going into offset should make a careful survey of his work and know just what he intends to do with his offset press. So many buy equipment and *hope* it works out. This usually fails.

Learning the Hard Way

16. Indiana. Have had no more than normal problems. We started with our own men, but found we had to get an efficient platemaker and pressman before we achieved the quality we wanted.

17. Michigan. What to put on offset and what on letterpress revealed itself after a few years. Offset has its limitations. We installed a 14 by 20, but found it impractical—there is no reason for this size press.

18. New Jersey. Getting competent help.

19. Illinois. Offset is definitely a separate business and must be conducted as such.

21. Michigan. The first year we lost \$3,000; the second year we lost

\$1,000; the third year the profit was \$2,000. (Note in the chart that this company's volume was \$10,000 the first year; \$22,000 the second; and \$30,000 in subsequent years.) It is very hard to operate without platemaking equipment. *Getting a good operator is the major problem.*

26. Michigan. By trial and error and many headaches, but would not do without it now for it has proved a good money-maker.

27. Texas. Lack of skilled craftsmen. Reluctance of firms with offset to give information. We learned the hard way.

New York City. Our experience in setting up this department indicated a number of years of serious problems and headaches. Trained employees were not available, the

32	34	35	9	11	13	17	33	14	16	19	20	26
Utah	Illinois	New York	Michigan	Ohio	Kentucky	Michigan	California	Penna.	Indiana	Illinois	New York	Michigan
B	A	A	B	B	A	A	A	B	B	A	A	A
1940	1935	1940	1936	1922	1937	1935	.....	1934	1931	1939	1940	1941-45
① 17x22	② 22x34	① 17x22	① 17x22	① 28x42	① 34x44	① 14x20	① 22x28	① 28x42	① 22½x35	① 22x30	① 17x22	① Davidson ① 17x22
		① 26x40					(rebuilt)					
\$4,000	\$25,000	\$25,000	\$2,800	\$8,200	\$15,000	\$3,200	\$4,500	\$17,000	\$13,000	\$10,000	\$4,100	\$5,400
800	5,000	3,500	850	1,600 (hand transfer)	6,000	800	3,500	.....	5,000	.....	.....	.....
.....	5,000	700 (C)	.....	.....	.....	500 (B and C)	.....	.....	.....	.....	.....	.....
700	3,000	11,500	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
.....	2,000	4,000	100	.....	.....	.....	.....	.....	1,000	.....	.....	.....
5,500	40,000	44,700	3,750	9,800	21,000	4,500	8,000	17,000	19,000	10,000	4,100	5,400
2 years	4 years	2 years	.....	.....	1 year	2 years	almost immediately	6 months	1 year	1 year	1 year	6 months
1-2	1-2	1-2-4	1-2-4-5	.....	1-3-4-5	1-2-4	1-2-3-4	1-2	1-2-4-5-6	1-2-3-4-5-6	1	1-2
1-2	1-2-3-4-6	1-2-3-4-5-6	1-2-4-5	.....	1-2-3-4-5 Display up to 8 colors	1-2-3-4	1-2-3-4-6	3-4-5-6 School Annuals	1-2-3-4-5-6 Mounted Displays	1-2-3-4-5-6	1-2-4	1-2-4-5 Also 3, but not much process
\$25,000 worth of additional equipment.				Two presses Photo-composing machine	Calibrated line-up table	Sold 14x20—Bought 17x22	Multith 22x34 press Camera on order	Multith Camera equipment	17x22 press, 42x58 press Photo-composing machine Camera equipment New whirler New printing frame	26x40 press (1940) Platemaking equipment '42 Camera 24"		Davidson

Experiences of eighteen letterpress plants who installed offset departments, showing breakdown of equipment costs for presses, platemaking department, and camera department. Note: Fourteen of the eighteen plants started with platemaking departments; eight of eighteen also started with camera departments.

company knew little about the business, our equipment was not quite suitable when we first bought it, and it was extremely difficult to get supervisory personnel.

30. We had a terrible time until we approached offset scientifically through the Lithographic Technical Foundation.

32. Utah. Had no particular problem, starting in a small way with a man who had twenty years experience in offset.

33. California. Obtaining qualified help for the department.

No Camera Equipment

New York. The small printer should start without camera equipment and purchase his plates. A camera can be bought later.

Iowa. Setting up costs and selling prices; correct allocation of jobs to offset or letterpress. We are learning this gradually, but it is still a problem of cost analysis and result desired on each job.

Kansas. Start in a small way and overcome the problems one at a time as they arise.

A printer in New York State who sent no figures on the cost of setting up his offset department made some interesting observations. The department was established with a series of Multiliths, with plates bought outside. Five years later a 17 by 22 press and platemaking and camera equipment were put in.

"Grew Like Topsy"

Remarking that the department just "grew up like Topsy" without any plan, this printer said that "it certainly was a matter of about five years before we could say we were showing any profit from our offset work, but, of course, during that five years platemaking was improved thoroughly and about that time we secured the services of an experienced offset pressman. We are very enthusiastic about a combination plant, and I think that we have probably sold our offset more fully than we have our letterpress work in the last six or seven years, because of the emergencies which developed during the war, and because it so happens that we were better off with offset manpower than letterpress manpower."

From West Virginia a printer wrote that "frankly we don't have much idea as to what it cost us to install our offset department, since it was done back in 1907 when we pioneered in this field.

"Of course I could tell you what the books show the installation cost to have been, but this information would be of little value as prices of

today and prices of that day are hardly comparable. Then, too, the books do not show some of the cost that must always be anticipated in the installation of a new process in any printing plant. These items, which include experimentation, the development of markets, *et cetera*, are expensed month by month and never appear as investment.

"We have operated the department throughout the years and profitably. Our plant is small, but compact and modern. We have reached the place where we do not find it necessary to force jobs to offset to justify the department. This division of our business is thoroughly integrated, so much so that we seldom think in terms of offset and letterpress so much as we do in terms of the best way to put ink on paper for a particular job.

"The trend is to offset and as always when such trends become pronounced in any industry, there is a lot of money wasted. There are so many factors to be considered that the dollars and cents cost of installing is often just the beginning."

Criticizes Industry

A typesetter in a western city who set up a trade lithographic platemaking department the first of this year has some caustic criticisms to make of the offset industry.

"It was our experience in establishing this plant," wrote one of the owners, "that no dealer could give us an intelligent recommendation as to what equipment we would need, or could be of any help whatever. Also, every established lithographer has his own way of doing things, his own pet processes. We could see that lithography is a very

risky step for the inexperienced. We secured a good man and put him in charge, though we are somewhat at his mercy. Even he recommended numerous things that already have proved to be wrong. We are of the opinion that the firm which starts with a very small installation and then grows throughout the years, as it gets smarter to the process, is moving in the right direction.

"It is truly amazing that so much difference of opinion exists in the lithographic industry. Every successful firm has developed what it knows through the trial and error method and is reluctant to share knowledge. No two operate alike."

Decide for Yourself

To sum up, the amount of capital investment required to set up an offset department depends upon the type of installation you want to start with. This in turn is dependent upon your analysis of other factors, such as the market for offset, actual and potential, in your area. You must decide whether you want to start small and grow up with the process, or try to become a full-fledged lithographer overnight, putting yourself into immediate competition with established lithographers.

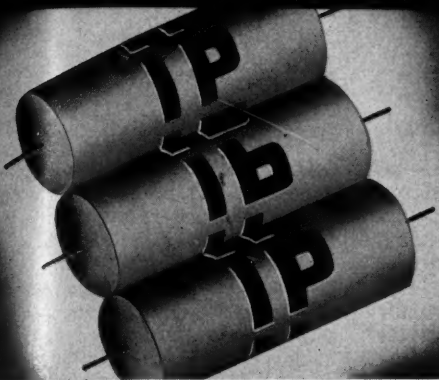
It should be emphasized again that all prices in this article are prewar. They show the *relative costs* of various types of installations, a relationship that will still apply to future installations. To make an estimate of what it will cost you, itemize all the pieces of equipment you will need for the kind of installation you plan, then consult postwar price lists when they are available.

Refer to these

Two articles have appeared in THE INLAND PRINTER which have a close bearing on the problems of a letterpress printer putting in offset, and which are worthy of rereading in connection with this cost survey. They are:

★ **We Set Off for Offset.** July, 1944. This is by R. Ernest Beadie. It is a listing of equipment needed, with descriptions and drawings of some home-made sinks, tables, and troughs. A subhead of the article is "What you will require in offset equipment." Some equipment prices are mentioned.

★ **Enter Offset Field in Small Way, Says New York Printer.** January, 1945. This article contains advice that came from the various printers who reported in an IP survey. Study your market, start small, get competent craftsmen, and related considerations.



Offset

Developers and Deep-Etching Materials

● "If you are in trouble call me. I may be able to help you."

With this brief statement a service man for a supplier in the lithographic trade gained admission to most plants in his new territory within three months after his arrival. The men in these shops found it necessary to call outside help because their information concerning the process was limited to formulas and routine operations. This was not to be blamed on the craftsman, because little accurate information had been made available to them. Nor was their service man in a much better position, because he had already found some of the published information to be inaccurate. It is with the idea of increasing general knowledge of the deep-etch method of making plates that this series of articles is being presented.

Although the previous article (in April) mentioned variations in the viscosity of deep-etch coatings and methods of standardization which will eliminate wide fluctuations in this property, there has since been called to the writer's attention an item that appeared in the January-February issue of *Harris Impressions*, a publication issued by the Harris-Seybold Company.

Viscosities of Coatings

In it are illustrations of variable results obtained when coatings of different viscosities are applied to the plates. The temperature of the coating solution and of the plate at the time the solution is whirled on are given as the cause for this irregularity. No such great differences in results with coatings of different viscosities have been previously observed by this writer. However, at least one operator places more reliance in the "wet-bulb" reading of his hygrometer than in the relative humidity. Since the wet-bulb reading is an indication of the temperature of the plate at the time the coating is applied, it may be pos-



By Charles F. King

sible that for deep-etch plates this variable has not had proper consideration. Perhaps this may in part account for many operators' inability to chart the relation between exposure time and relative humidity.

In the previous article it was stated that this series is not intended to be a set of instructions covering deep-etch plates. For such instructions and formulas reference was made to some Lithographic Technical Foundation's publications. This discussion is concerned mostly with development and deep-etching, the function of materials used, variables which affect result, and the reasons behind the rules.

Learning by Observation

Little has been published about the action of deep-etch developers. Some information gained mostly from observation was included by this writer in the Foundation's Bulletin Number 14, but it is far from complete. What follows, also based on observation, could scarcely be classed as scientific findings but is accurate within the limits of per-

sonal experience. If contradictory information or data is available, the writer would appreciate having it called to his attention.

Most solutions for development of deep-etch plates are made up of highly concentrated solutions of salts such as calcium chloride, zinc chloride, or other extremely soluble chlorides or mixtures thereof. One of the commercial developers is said to be composed of a glycerin rather than water solution. For purposes of explanation, all developers used in conjunction with gum or similar coatings could be considered as having very little water available for dissolving the gum, or for the purpose of swelling the insolubilized exposed coating.

Insolubilized Gum Matter

As explained in Research Bulletin Number 14, exposed coating is composed of a mixture of materials. A portion of the gum is changed by the action of light from a material which dissolves easily in water to one which is swollen by water but will not dissolve in it. With normal exposures a considerable portion of the gum remains water-soluble, as do the dye and dichromate. This gum which will not dissolve in the water is cemented together by the remainder of the still soluble unconverted gum. There is likewise an appreciable quantity of the insolubilized material in the unexposed areas but not nearly as much as in the exposed areas.

Were it not that this insoluble matter is present in the unexposed areas and is adsorbed or in some manner imbedded into the grain of the plate, it would be possible to make a reverse plate with gum in the same manner as with glue. Development with water alone will remove all but this adsorbed film of gum from the work areas, but the exposed stencil will not withstand the action of counter-etches. The exposed gum swells and forms a

spongy mass which permits the unconverted gum, dichromate, and dye to be dissolved and washed out of the mixture. This mass has little mechanical strength and is easily destroyed by abrasion.

Even when great care is taken to preserve the stencil intact and it is permitted to dry, the mild counter-etches and deep-etching solutions both penetrate it. This indicates that insoluble material does not form a continuous film but perhaps more of a lattice structure which permits the penetration. Furthermore, it is impossible to produce a satisfactory plate unless some type of counter-etch is used to remove this adsorbed film of gum.

Concentration Adjustments

Some developing solutions which require adjustments in concentration (the Baume reading) due to any changes in temperature, or the addition of water as the temperature drops seem to cause the stencil to swell more than solutions which do not need such adjustment. With developers that need adjustment it is possible to penetrate the hardened coating when unusually low temperatures call for the addition of considerable water, or when temperatures are unusually high. Developers that act slowly or those not properly adapted to existing temperature seem to have this same tendency. If it can be assumed that acid in the developer (lactic in the Lithographic Technical Foundation formulas) is a good solvent for gum that has not been insolubilized by light, but the developer does not contain sufficient "free water" to cause the converted gum to swell, only a small part of the gum unconverted in the exposed areas will be dissolved before the insoluble matter will form an effective block against further action. In the unexposed areas, however, there will be insufficient insoluble matter to form such a block, and what there is can be removed by scrubbing with a plush or molleton covered block.

"Free Water" Is Necessary

Developers which require adjustment for temperature usually contain considerably less acid or gum solvent than those which do not require adjustment. Too, they usually do not have quite as high a density (the Baume reading). As a result there is more "free water" present to cause the converted gum to swell and more of stencil to be removed.

It is possible that developers of this type depend upon more water being present to permit their suc-

cessful use. Sufficient acid may be present to remove the unconverted gum within a reasonable time. To bring the process within the limits of practicability, therefore, either the increased activity of the acid in the less concentrated salt solution, the additional water available as a solvent for the gum, or the swelling of the insoluble material in the work areas is essential. It frequently requires twice as long to develop a plate with such developers even when properly adjusted. Because they act more slowly they require more scrubbing of both the exposed and the unexposed areas. Scrubbing and swelling combine to make this type of developer more dangerous from a standpoint of penetrating the stencil than the faster acting developers which will not require any adjustment made for the temperature.

There is a reliable indicator by which development of zinc plates may be timed. When the bare metal is exposed, acid attacks the zinc, and hydrogen (gas) is given off. This is indicated by frothing. It can be assumed with some certainty that at this point only the peaks of the grain have been exposed, because if development were stopped here and the plate finished, only small dots in the work areas would have any tendency to take ink. Development should be continued with fresh developer for a period twice as long as that required to first penetrate the unexposed coating. This is not an accurate way of determining when all gum has been removed from work areas but it is a rule to serve until better information is available.

Complete Development

With aluminum plates there is no such indicator: timing and experience must be relied upon. It may be possible to schedule development and specify the length of time each application of the solution should remain on the plate so the majority of plates will turn out well, but this does not cover exceptional cases, and it seems that there will always be occasional spoiled plates.

An experienced operator can usually tell when a plate is sufficiently developed, but it is impossible to describe adequately the "feel" of a fully developed plate. An observant operator can, after experience, discover this "feel" and seldom if ever spoil an aluminum plate.

Whether zinc or aluminum, the development must be complete if plates are to perform satisfactorily. An undeveloped plate may appear

perfect when under developing ink, but it will not hold up for a long press run. Much of the trouble encountered with the sharpening of images on the press is due to underdevelopment. Any alteration of tone values desired may be accomplished during the exposure, providing, of course, that the positives have dots which are "soft" enough to make this possible, but complete development should always be the rule.

Tonal Values Maintained

By reference to the nature and composition of the exposed and unexposed portions of the gum coating the reason for the foregoing statement can be seen. Since the proportion of insolubilized materials varies from enough to block the developer's action (and later the deep-etching solution) in the full-exposed areas to a very small amount in the unexposed areas, the partially exposed edges surrounding the dots produced by "soft" dot positives vary in ability to resist the developer and deep-etch in proportion to the amount of light which passed through the positive. It is only by removing all of the gum which does not have this ability to withstand the developer's action that a good plate can be obtained.

Most advocates of the developers requiring adjustment for temperature claim that the "tonal" values are more faithfully maintained. The writer has seen no comparative data which shows the variations in density tone for tone of press sheets printed from plates made with each developer. Such claims have usually been based upon observations of dot formation on plates under developing ink. Because this type of developer seems to have a greater tendency to attack the completely exposed coating, the edges of the dots which are only partially hardened might be more readily removed. This would result in fuller tone values. There is also a danger of unremoved gum in these border areas and these areas will work sharp on the press.

Deep-Etching Solution

It is simple to remove most of the unexposed coating, but in the depth of the grain where a plush-covered block is unable to reach, complete removal by scrubbing will be impossible. Unless the developer reacts with the metal and actually destroys the metal, it is impossible to remove all the gum from the work areas without counter-etching. For that reason it is impossible to make

(Continued in second column, next page)

BEARING THE BURDEN OF AN

APPRENTICE TRAINING PROGRAM

THE RESPONSIBILITY OF THE PRINTING INDUSTRY AND OF EACH INDIVIDUAL PRINTER

"Recent studies made by the Printing Industry of America indicate there is a severe manpower shortage in the commercial printing industry," wrote Emil Mueller, of Edward Stern & Company, Philadelphia, and chairman of the education committee of the PIA, in a recent issue of the *Washington Digest*, issued by the PIA. "The shortage," he continued, "can be analyzed and interpreted in different ways. Many of our members see the problem solely as one of hiring journeymen. Others recognize that there are no journeymen to be hired, and that the problem is one of training apprentices. The Printing Industry of America's veterans employment program is a drive to recruit apprentices."

"It costs money to train apprentices. It cannot be done on a hit-or-miss basis. A specific educational program must be worked out, and conscientiously followed. However, training veterans has its advantages over usual apprentices in that veterans are older and more anxious to learn, and their progress is more rapid. Also, under the GI Bill the veteran apprentice is in a much better financial position, and for that reason it will be found that he will display less tendency for wanting to change jobs."

"Our industry today is suffering from a failure to make all the apprentices that should have been made in previous years. Running an apprentice program may seem burdensome to some printers, but it is a burden which cannot be shifted, and it is both the industry's responsibility and that of each individual firm. It is a responsibility that we must face together."

"A philosophy of 'let George do it' will perpetuate the shortage of manpower, prevent our industry from producing all the work which customers need, tend to divert the advertising dollars into other than printing channels."

"It is true that filling apprenticeships will not immediately solve the shortage, but unless apprentices are made, preferably under the GI Bill, the shortage will last indefinitely, to the detriment of the industry as a whole."

a true reverse plate using the gum process. So-called reverse plates are described, but the developer is either permitted to remain on the plate longer than is necessary for a deep-etch plate or some counter-etch is used which has an action equivalent to that of a deep-etching solution, but it does not, perhaps, remove as much metal as is normal in producing deep-etch plates. The solution does not react with aluminum and it is impossible to develop such a plate sufficiently long to insure that image will hold. Reverse aluminum plates call for the use of a strong counter-etch, similar in composition (though usually weaker) to a deep-etching solution.

Again, the deep-etching solution does not have the same effect on the unexposed gum as developer. Its purpose is to destroy the metal to which the small quantity of absorbed gum is anchored. The illusion of the action of the deep-etching solution makes the plate seem perfect through all final steps of the operation. Once the plate has been washed out and rolled up on the press, however, it will appear weak (dots will be missing) or in extreme cases the solids will go blind. Since such a plate can often be rubbed or rolled up with a hand roller it seems to be a good plate, but it will never print satisfactorily on the press. This is frequently the reason for much trouble between the pressroom and the platemaking department. The deep-etching solution does not remove the unexposed coating not removed by the developer and this gum swells, causing ink to release from image areas.

Laboratory versus Plant

This may account for one manufacturer of platemaking materials recommending that the deep-etching solution be followed by another application of developer. Gum left in the work areas will be exposed to this final application of developer, since most of the metal surrounding it will have been destroyed by the deep-etching solution. The precaution is not necessary if the plate has been fully developed previous to the application of the deep-etching solution. One of the reasons given for this final application of developer is that it cleans the metal and removes the by-products of the deep-etching action. Fully developed plates perform without this cleaning so there is little justification for it except as a precaution.

A practical man is sometimes loath to accept the statement of a technical man and will dismiss his

observations with, "Aw, that may work in a laboratory but there is a lot of difference between a laboratory and a plant." There is considerable difference between the way work is performed in a laboratory and in a plant. A laboratory can afford to make hundreds of tests before reaching a conclusion, but such conclusions will be of no value if they can not be applied in production. What follows refers to tests upon which some arbitrary statements made are based.

Tests with Developers

It was said that developers not requiring adjustment for temperature have less tendency to penetrate the stencil than those which do. An aluminum plate was coated, exposed, and cut into sections. Each section was suspended overnight in a solution of developer. The sections were then removed, scrubbed with a plush-covered block, deep-etched, and finished in the usual manner. Those placed in developers which did not require adjustment presented no visible indication that the stencil had been penetrated. The stencil in the case of the developer which did require adjustment was very soft and did not completely withstand the scrubbing. This test was confirmed by using the same solutions, development time running into hours with continued scrubbing by plush-covered blocks.

Tests were made with overly-long development and various thicknesses of coating. Plates were coated at whirler speeds of from 35 r.p.m. to 120 r.p.m. and with coatings whose density varied from 15° Baume to 5° Baume, with no penetration of the non-work areas. As the density of the coating was reduced the same ratio of gum to dichromate was maintained. When coating was made thinner reduced exposure was necessary. When the coating thickness was greatly reduced, and the exposure not reduced sufficiently, it was difficult to remove the stencil completely and plates had a tendency to scum on the press. The nature of this scum indicated that the stencil had been penetrated (it appeared as though just the peaks of the grain were printing), but a reduction in exposure eliminated the scum. Parts of the stencil in over-exposed plates were found to have been so hardened they were taking ink in much the same manner as an albumin image. In cases not extremely bad excessively hard scrubbing of the finished plate removed the scum after the plate was on the press.

It is possible that some of the controversies regarding the use of heavy gravity versus low density coatings come from improper interpretation of results. Most reports concerning trouble with thin coatings claim that the developer and deep-etching solutions acted on the peaks of the grain which were not sufficiently protected when these coatings were used. Excessive hardening of the exposed coating may have been the cause of the trouble.

Proper Developing Time

Such tests can be made by practical men with standard equipment, but they usually require too much material and conditions are not as easily controlled. By varying one material or condition at a time, information about any phase may be gathered, but the final test must be in the production department.

The proper amount of time for deep-etching is one of the most controversial subjects. It is not possible to give any minimum or maximum time. As was stated, the most important function of the deep-etching solution is to act as the counter-etch and remove enough of the metal to eliminate this imbedded or absorbed gum film without penetrating the stencil. The same principle of formulation is used as in the developer, namely that of not having sufficient water to cause exposed coating to swell. Even higher densities than those for developers are used, since heat is usually generated by action of acid on the metal, and all deep-etching solutions observed by the writer react more violently at increased temperatures. There is the possible danger of excessive swelling of the stencil with this increase of temperature because the salts which are used are much more soluble at increased temperatures and permit more of the "free water" to be available to swell it.

Variations in Formula

The minimum time necessary to remove the absorbed film of gum depends on the formulation of the deep-etching solution, temperature of the solution itself, temperature of the plate and surrounding atmosphere, and quantity and nature of the developer left on the plate. If a low density developer is used—and a large portion of it left on by the squeegee—it will reduce the density of the deep-etch and it will act faster.

The reaction speed of deep-etching solutions may be reduced by increasing the solution's density and

by reducing the quantity of the active etching agent. For example: A 50° Baume solution of the iron perchloride (ferric chloride) is an excellent deep-etching solution for aluminum. It is simple to prepare, has density high enough that it doesn't cause excessive swelling of the stencil, and effectively etches away the aluminum. When the weather is hot, however, or when a plate contains large solid areas, the reaction is violent and generates so much heat that plates will buckle.

Since it is impossible to make a solution of much higher density than 50° using iron perchloride the alternative is to substitute some material which will not react with the aluminum and thus reduce the amount of active iron chloride. A 50° solution of a mixture of zinc chloride and calcium chloride may be used in conjunction with the ferric chloride in any proportion which will give the desired etching speed. The mixture of zinc chloride and calcium chloride does not react with aluminum and the speed is governed by the quantity of iron perchloride. Such variations in a formulation may be made with any deep-etching solution for zinc or aluminum, and slower etches are useful on large plates where it is impossible to spread the solution evenly as rapidly as desired for uniform etching.

Correct Etching Depth

The governing factor determining maximum depth of etch should be the regraining cost. When plates are etched too deeply the cost of regraining becomes prohibitive. When plates have not been grained long enough to remove the old work completely "ghosts" of the old image are likely to cause trouble. Frequently these are not visible on the plate as first made.

Much has been published about plates too deeply etched not rolling up properly on the press. The claim is that rollers will not deposit ink in these deeply recessed dots and they come up "blind." Anyone who has made ready letterpress halftones or high-etched offset plates knows what care must be exercised in roller setting and plate height to prevent non-work areas from filling in. Since the deep-etching seldom equals depth of photoengraving the possibility of trouble from etching too deeply seems remote. Furthermore, when a lacquer is used—as is generally true—these areas are fairly well filled with it.

As with developers where increasing the thickness of the coating

eliminates the scum (and it is assumed that developer has penetrated the stencil, since increasing the thickness of coating eliminates the trouble), etching less deeply may eliminate trouble. The cause is not the one commonly mentioned. In many cases excessive etching has made it difficult to "gum the plate in" in such a manner that the gum would "pull off" work area. Deep recesses acted as pockets for the gum and when the plate was washed out this gum was not removed. As a result, these areas would not take ink. Etching less deeply cured the trouble, permitting a smoother gumming in job.

Removal of Solution

To summarize, the time it takes or the depth of etching varies with the formula used, the temperature of the atmosphere and the plate, and the depth of the grain. It is impossible to set any fixed time, but danger of insufficient etching spoiling a plate is much greater than that of etching too deeply.

Bulletin Number 14 describes the removal of the deep-etching solution—or, if followed by developer, removal of it—by water. It covers the difficulties of using denatured alcohol and recommends 99 per cent isopropyl alcohol instead of denatured absolute ethyl alcohol (should operator not wish to use water).

Most instructions for the use of alcohol to remove the deep-etching solution recommend some proprietary formula of absolute denatured alcohol such as Ansol M. In the past few years the use of Ansol M and the other proprietary water-free alcohol mixtures has been limited by law to lacquer solvents. This has resulted in many plants changing to water-free completely denatured alcohols which contain methyl alcohol (synthetic wood alcohol).

The writer has recommended 99 per cent isopropyl alcohol but operators object to the odor. They are sure the vapors must be injurious, yet according to the best information isopropyl alcohol is no more injurious than pure ethyl or grain alcohol and is less injurious than methyl alcohol used as a denaturant in the alcohol they use. At least one plant uses pure water-free methyl alcohol. Although it has no odor whatsoever this material is perhaps the most dangerous of all the alcohols. Results from inhaling methyl alcohol fumes are comparable to drinking wood alcohol. Although its vapors are rather penetrating, isopropyl alcohol is safer than most denatured alcohols.

CUT TWO-COLOR SEPARATION TIME AND GET BETTER PLATE REGISTER

—with this method reproduced through courtesy of "Harris Impressions"

• Did you ever get an intricate two-color job that gave everyone in the shop a bad headache and tied up the opaquing man's time?

Two-color art work can often be separated by an easier method than tedious and time-consuming opaquing. In many cases, the offset shop is in a position to specify the exact type of art preparation desired. When this is possible, the artist can save considerable time and cost for the lithographer without increasing his own time.

The use of panchromatic film (sensitive to the colors of the spectrum) to separate two-color art work is not new in the lithographic industry. However, it is not widely used at the present time. The panchromatic process has advantages over other methods in attaining perfect register and for convenience.

It is a well known fact that the camera, using panchromatic film, will quite successfully separate the tri-colors, red, yellow, and blue. This principle is widely used in making continuous tone separations from full color art work.

Film manufacturers are now marketing a very high contrast panchromatic film, which, when used for line or halftone work, will produce a negative that may be used successfully for printing on surface plate and for making positives for deep etch. This high contrast negative is obtained by using proper filters when photographing blue, red, or yellow. With this in mind, a simple piece of art work can be used to show what possibilities are present in the preparation of art work in two colors. It must be realized, however, that some two-color art work would not be adapted to the methods described, for this type of work could be quickly and quite easily opaqued for separation by the retouch department. Similarly, the artist could furnish overlay sheets and obtain the desired results.

A comparatively simple example is colored block lettering that is to be reproduced in a reverse color block. Since this lettering is to be reproduced in another color it will be necessary to have a small amount of trap around the lettering. The word "trap," as used here, means that one color will overlay another by a fraction of an inch.

Let us suppose that the artist has prepared this art work by drawing it in reverse, a black background with the white letters. When this is photographed as line copy, a perfect negative for the background is obtained. But suppose the background is to be reproduced in blue and the lettering in green. To contact this for the green lettering

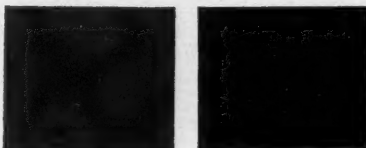


FIGURE 1

The artist uses the above colors in making copy (shown below) for photo reproduction. The black line appears on both negatives



FIGURE 2

would result in what is called a perfect register negative. This, in many cases, is undesirable, because it entails perfect registration on all printed sheets. The paper stretch alone would throw it out of register.

Returning to the art department, this art work can be prepared in a little different fashion. Have the artist paint the lettering in one of the tri-colors, for example, blue. Next, he can fill in the background with the tri-color red or magenta. The two colors shown in Figure 1 are the two shades that will separate successfully on high contrast panchromatic film. The artist should match these colors when preparing the art work.

Suppose now that it has been decided to add a trap to this two-color art work. The lettering can be outlined with a black line heavy enough for a satisfactory trap. This can be done with a medium soft lead pencil. When the negative for the background is photographed with proper filter, the background becomes clear on the negative and will also include the black line of trap. Similarly, when the copy is shot for the lettering with the proper filter, the lettering will come clear with the same black line added for trap. This

has resulted in two negatives in perfect register, each containing the desired line of trap. With this simple explanation, you can see the value of reproducing material (such as is shown in Figure 2) by this method.

Obviously, this method of preparing the two-color art would be impractical when the material being photographed is very large, such as poster lettering. This is true because the time involved in separating in the retouching department by simple opaquing or masking is less than that required by photographic methods. This should be carefully considered before deciding to use the two-color panchromatic method.

The question may come up as to how much more time this new method requires in certain departments. In doing the average type of work, the artist's time consumed is never more than 20 or 30 per cent greater than if he had prepared the copy in black and white; and in many cases it is less. However, considering that the job may be intricate enough to justify overlay sheets in register for the art work, the time consumed by the two-color panchromatic method is much less and the quality is much better.

Even with extreme care, the use of overlay sheets rarely results in perfect register; whereas, the two-color panchromatic method puts both colors on one board and assures a perfect register job. In an intricate combination of halftone and line work, all of the continuous tone prints can be made in magenta color and all of the line work can be proofed in process blue.

This process is not limited only to line work. Direct halftone separations can be made where one color may be airbrushed over the other, creating a three-color effect. To be more precise, it is often desirable to have a solid of one color vignetting off into a vignette of a second color, with this second color continuing into another solid. In preparing this piece of art work, use of the proper colors will enable the camera to blend these vignettes into each other.

The possibility of using this type of art work for creating three colors, when printing only two, is another great advantage. In an area where two colors are to be combined, black should be used. The remainder of the art work will be in two colors.

With a minimum of ingenuity and of cooperation on the part of the camera and art departments, the possibilities in this method of reproduction are practically unlimited. Experimentation with the process is worth while.



The **FRANKLIN** **FIELD**

MAY 1946

IN THE CUP

Timely, colorful, full of human interest is this recent cover design from the house magazine of Franklin Life Insurance Company, of Springfield, Illinois. An excellent example of the value of a second color used to achieve striking realism

By EDWARD N. TEALL

The editor of this department welcomes proofreading questions to be answered in this column, but personal replies to queries cannot be made by mail

THE PROOFROOM

THERE—

What, please, is the so-to-speak official (grammatical) status of "there" in expressions like "There are ten of us"?

This query requires either a superduper grammarian or a person with simple hoss sense to play the part of The Answerer. The grammarian (who is generally an expert sidestepper) calls "there," used this way, an expletive. To clear-minded simple-minded folk, it seems to be just a transplanted adverb. The sentence is (grammatically) equivalent to "Ten of us are there." Compare this: "It is cold today." In simple grammar, "it" is the subject of "is" and what "it" stands for is immaterial (grammatically). "There he goes" is simply a grammatical transposition; the sentence is—in construction engineering values—equal to "He goes there." This seemingly simple inquiry could be worked up into a whole bookful of if-and-and-but discussion of theories of grammar versus facts of common usage. You can look, as I would have to do, in the grammar books—and the dictionary, under "there." And please don't think me unfriendly or unhelpful; self-help is the best help. This question throws into sharp relief the conflict between formal grammar—cold, bloodless, artificial—and common idiom, which actually is the shaping factor of prime importance in making the English language. First comes the Man in the Street—and then the Man at the Desk. See?

THAT WOODEN BUTLER

You haven't equipped many butlers, have you? (See "Some Butlers Are That Way!" in March *Proofroom*.) I was abashed by your reply to the query about a "wooden butler's tray." Anyone switching that around to "a butler's wooden tray" should be bawled out. A "butler's tray" is a specific breed of tray. Me, I'd say "a butler's tray of wood." There's a "silent butler" tray, too, devised for the butlerless masses. What would you do with a wooden silent butler tray?

I wouldn't think much of a butler who at cocktail time came up with a tray of wood.

UNQUESTIONABLY CORRECT!

When a person does something in a sprightly manner, is it good English to say he did it sprightlyly?

Woof! Me no like! I don't even like "militarily," though it's frequently seen in the newspapers. But in the King James Bible, at Thessalonians 2, 10, is this: "... how holily we behaved." And (on the side) in the next chapter we have: "For all men have not faith." The context shows that the meaning clearly is not what the words actually say, that no man has faith, but that not all men have faith—some men do not. Get it? The English of the Bible is not "God's English," it is the translators' English. So we can chuckle over "holily" without showing any irreverence.

FOR THE SCRAPBOOK

Add this to your collection: "An Anti-Corn law meeting."

Thank you, ma'am; the folks will enjoy it, too.

PRINTING RESULTS

● The one big thing we are interested in when you come here to buy printing is not primarily how big the order, but — how can we do the job to insure you maximum satisfaction. We know that if you get results you will be back for more printing of the same kind.

AGAIN, PRACTICAL COMPOUNDING

As a sort of liaison officer between editorial department and printer, it's my job to handle manuscripts and proofs in all stages. I am loaded down with detail, and our copy editor wants to pile more and more of it on me. On one proof we had "Unions which violate no strike agreements." He wanted to reset the line, making it "no-strike agreements." How's about it?

"How's about it" sounds like World War One; are you a veteran thereof? Our words and phrases show us up. Only this week a gentleman (he was a real he man, too!) told me the address I wanted was just "three squares over." I said, "Did you ever live in Philadelphia?" (Incidentally, I refrained from bruising his word-consciousness by saying "by any chance"; that, I think, is the dearest of clichés. He said, "Yes, I live there now; I commute between New York and Philadelphia"; he did not say "Philly." Then he asked, "What made you ask that?" And I replied, "Because that's where people call a block a square." (In Massachusetts—Worcester, to be exact—I've heard them call a big building a "block.") So: "How's about it" listens like a World War doughboy speaking.

Now to get back on the main line: Violating no strike agreements is completely different from violating no-strike agreements. If I must explain, "no strike agreements" means "not any agreements about strikes," and "no-strike agreements" means definitely, the "agreements not to strike." The two forms are poles apart. And that's a good illustration of the function of the hyphen. That is why I say "Meet Mr. Hyphen (and put him in his place)." Thanks a lot!

GOOD, OR NOT SO GOOD?

Is this good: "Avoid waste, effort"?

It depends on what you mean by "good English." I'd say it's good highbrow English; not good everyday English. True, "waste" can be used like "wasted." But the actual meaning (I think) is more accurately conveyed if you say "Avoid waste of effort." Play with that!

DON'T BE SILLY!

If I make it *per cent*, why not also *per centage*?

Please reread the heading over this item. I don't want to speak like fussy (and somewhat tyrannical) old Auntie, but—well, DON'T be silly. The real answer to this question is: Write *percent* and *percentage*. Webster gives *per cent*, but that is not a word, not even a reasonable abbreviation of the Latin phrase *per centum*. Are we ancient Romans, or modern Amurricans? Decide it for yourself! We really think of *percent* as a thing *per se*, and make a word of it, meaning "proportion" or "rate," on the basis of one hundred. Let's be more comfortable, even at the cost of seeming less scholarly. And after all, Ole Pop Teall thinks good common sense is good scholarship; often better, in human values, than deep, dark and mysterious classroom scholarship. As long as we're in this world, let's be of it; real human beings, instead of overeducated spooks.

"CURIOSITIES"

Give us more of your "curiosities."

Okay. (1) *Heavy mastication advocates*. They are not heavy advocates of mastication, they are advocates of heavy mastication. Make it *heavy - mastication advocates*. Here we have a complete change of face-value sense; the hyphen is a workable gadget, not an ornament, not a plaything. (2) *A black officer's uniform*. It's the uniform, not the officer, that's black. Nuff sed. (3) *A three-cornered baby's diaper*. (4) *Delicious cow's cream*. Whoops my dear! (5) *A short story writer*. What the!

I shan't insult your intelligence by commenting textbookically. (Yes, I make words when I don't find what I want in the dictionary.)

EVERY RULE HAS ITS "BUT"

My boss tells me never to pass "some-way," but always to make it "some way."

Any rule may be right ninety-nine times, and wrong the hundredth time. "Someway" is like "somehow," "somewhere," "sometime." Sometimes you mean "some-way" (adverb); and other times you mean some way—that is, one way or another. It depends on whether "way" stands as a living, forceful word, or has degenerated into a mere unaccented suffix. Again, pronunciation in common speech is a good guide for compounding, either hyphenated or solid.

(Continued on next page, third column.)

THE ROXBURGHE CLUB OF SAN FRANCISCO

THE ANNUAL MEETING of the Roxburghe Club will be held at the Faculty Club, University of California, on Monday, May 13, 1940, at 6:30 p. m. After dinner the Club will visit the University Press Building as the guests of two pioneer Roxburghers, Samuel T. Farquhar & Harold A. Small. Since it is the annual meeting, guests may not be invited. THE ACTING MASTER OF THE PRESS

TYPOGRAPHY BY Tommasini

★ A very wide range is covered in the typographical treatments of printed pieces by Mr. A. R. Tommasini of the University of California Press in Berkeley. Although but a limited number of specimens can be shown here, a review of a large number of his designs reveals that he has considerable type facilities with which to work . . . and that he knows how to work with them. Many of the more elaborate pieces are printed on beautiful paper stocks. Decoration is sparingly used . . . but when it is, it is fitting and effective.

THE UNIVERSITY OF CALIFORNIA PRESS
ANNOUNCES THE PUBLICATION OF

Typologia

STUDIES IN
TYPE DESIGN AND TYPE MAKING
BY FREDERIC W. GOUDY



LIFELONG LEARNING

UNIVERSITY OF CALIFORNIA
EXTENSION DIVISION

Lifelong Learning

Spring Classes

JANUARY
FEBRUARY


1945

Northern
California
Extension Division

UNIVERSITY OF CALIFORNIA
EXTENSION DIVISION

**Berkeley
Classes**

FOR CREDIT



Week 7 to June 23
1945

UNIVERSITY CAMPUS

For the students of the University of California Extension Division, the following classes are being offered for credit. For a complete program of classes, see the University of California Extension Division Bulletin.

Classes are held at the University of California Press, 2205 West Adams Boulevard, Los Angeles, California. Telephone: 451-1111.

Please call University of California Press, 2205 West Adams Boulevard, Los Angeles, California, for class information on University Extension.

The Burning Babe

By ROBERT SOUTHWELL. First printed in 1863 or 1864.

One famous child died in the winter. Southwell's poem, "The Burning Babe," is a beautiful and tender story of a child who died in the winter. The child is said to have been born in the winter, and died in the winter. The child is said to have been born in the winter, and died in the winter. The child is said to have been born in the winter, and died in the winter.

As I in lonely winter's night stand shivering in the snow,
And gazing up a fairy full of fire, what fire was there,
A pretty little old burning bright did in the eyes appear,
Who, watching with excessive heat, such flames of tears did shed,
As though His flames should quench His flames which with
His tears were fed.

Alas! quoth He, but surely hence, in fiery haste I fly,
For now approach to warm me, these flames are fast as fire but I
My father's heart the furnace of the full understanding there,
Love is the fire, and light the smoke, the smoke shall clear away,
The faith shall be the fire, and Mary shall be the smoke,
For which, as now on fire I am, to see the flames of love,
So will I melt into a bath to make them in my blood,
With this He said out of night, and softly shrouded away,
And straight I called unto myself, that it was Christmas-day.


THE ROUNCE & COFFIN CLUB

of Los Angeles will meet on Friday evening,
January 18, 1946, at 8 o'clock, at the William Andrews
Clark Memorial Library, 2205 West Adams Boulevard.
A talk will be given by Samuel T. Farquhar,
Manager of the University of California Press, on the
paving of the United Nations Charter at Berkeley.

Four photo your invitation to Secretary, Archer, Rochester 1945

CATALOGUE

University of California Press
PUBLICATIONS



1945

UNIVERSITY OF CALIFORNIA PRESS
BERKELEY AND LOS ANGELES 1945

THE UNIVERSITY OF CALIFORNIA
TO
THE UNIVERSITY OF TORONTO

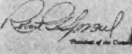
Greeting:

THE UNIVERSITY OF CALIFORNIA SENDS ITS
GREETINGS TO THE CHANCELLOR, THE BOARD
OF GOVERNORS AND THE SENATE OF THE
UNIVERSITY OF TORONTO ON THE OCCASION
OF THE INSTALLATION OF THE HONORABLE
AND THE REVEREND HENRY JOHN CODY AS
PRESIDENT OF THE UNIVERSITY ON FRIDAY
AND SATURDAY, THE FOURTEENTH AND
FIFTEENTH DAYS OF OCTOBER, NINETEEN
HUNDRED AND THIRTY-TWO.

TO AVAIL ITSELF OF THE OPPORTUNITY
TO BE REPRESENTED ON THIS OCCASION, THE
UNIVERSITY OF CALIFORNIA HAS APPOINTED
AS ITS DELGATE

GRACE TOND LALOR, B.S.

GIVEN AT BERKELEY ON THE FIRST DAY
OF SEPTEMBER, IN THE YEAR OF OUR LORD
THOUSAND NINE HUNDRED AND THIRTY-SEVEN
AND OF THE UNIVERSITY OF CALIFORNIA
THE SIXTY-FIFTH.



Font's Complete Diary

A CHRONICLE OF THE FOUNDING OF
SAN FRANCISCO - TRANSLATED FROM
THE ORIGINAL SPANISH MANUSCRIPT
AND EDITED BY
HERBERT EUGENE BOLTON
PROFESSOR OF AMERICAN HISTORY AND
DIRECTOR OF THE BANCROFT LIBRARY OF
THE UNIVERSITY OF CALIFORNIA



UNIVERSITY OF CALIFORNIA PRESS
BERKELEY-CALIFORNIA

CAN HUNGER BE FAT?

On a recent job, I had to rule between "fat hunger" and "fat-hunger." To me, there's a difference—and a very real one. The first is impossible; the second, sensible, practical, and correct. Our boss says I'm making a distinction without a difference. Of course, he quite understandably and (within limits) commendably bases his ruling on the cost of resetting lines. How would you rule, E.N.T.?

On your side of the argument. Sometimes we make the mistake of not trusting the reader; sometimes we trust his intelligence—and waste his time. It is the task of writer and the editor (and to some extent the proofreader) to make things so clear and simple that the reader can go straight through, on an open line, without having to pause even a split second to clear up a possible ambiguity. It seems simple-minded to say that hunger just can't be fat, and that hunger *for* fat is what's meant; but to indicate the fact by using a hyphen is "good business"; it makes the reader like you, even if he doesn't know just why. Easy reading helps sell newspapers, magazines, books. Get this, you proofreaders: one of the beauties of the English language, one of its sources of strength (and at the same time one of its artistic difficulties) is the fact that a word can be used so many ways. "Fat" is first of all a noun; then it is an adjective—an overload of *fat* makes a *fat* person or animal. It could also be used as a verb, and in the back country it frequently is, as a verb—to *fat* a hog, which means to make him fat, or, in what we call "better" English, to *fatten* him. Write and print it with the hyphen (fat-hungry) and the reader's mind takes it in clearly, surely, without effort—and instantaneously. What do you fussers (of whom there are too many in the proofrooms) say to that?

WHOM ARE YOU?

I heard a speaker say something like this: "I address my remarks to whoever is interested in the subject." Is that good English? Or should he have said "to whomever"?

Simple as it looks, this is really a tough one. Two jobs have to be done by one pronoun. It has to serve as object of the preposition "to," and also to stand as subject of the clause predicate, "is interested." We could argue about it deep into the night, without changing anybody's original opinion. If I must commit myself, well, I'll vote for "whoever." I think some of those whose votes would go the other way would vote that way because they think "whomever" is more "stylish."



BREVITIES

Edited by H. V. Downing

ITEMS ABOUT THE TRADE AND THE MEN WHO MAKE IT. BITS OF INFORMATION COLLECTED AND SET DOWN HERE FOR YOUR EDIFICATION AND PLEASURE

● OUR NEW YORK editor, Glenn C. Compton, has been appointed to serve on the *Buckeye Bulletin*, publication of the Ohio Society of New York.

● THE SOUTHERN School of Printing at Nashville, Tennessee, has entered its twenty-seventh year with its largest attendance, including several girls. Fifty-five students are sponsored by the Veterans Administration.

● WHEN THAT alert group, the Navigators, of New York City, scheduled a meeting featuring Peter F. Regan, Jr., managing director of Electrotypers & Stereotypers Association of New York, announcements of the event were sent out on regular stereotype mats appropriate to the speaker and his subject.

● AS A MEMORIAL to the late distinguished craftsmen and typographer, A. Bruce McCallister, the Pacific Press of Los Angeles has established an annual prize of \$500 for the best work in typography and design in the field of direct mail. First award will be made in June at the annual convention of the Pacific Advertising Association.

● GEORGE RANK has retired after fifty-two years at the Gilbert Paper Company, Menasha, Wisconsin. He started to work on March 15, 1894, as a paper machine third hand. Since 1925 he had been oiler for all of the paper machines at the mill. On his golden anniversary with the company two years ago he was honored by a testimonial dinner and presented with a \$500 bond.

● HONESTY may be the best policy, but it isn't always the most common one. We were pleasantly surprised to have returned to us extra copies of IP for January and April, 1944, received by Mr. Akhaz, superintendent of the printing and stationery department of Egyptian State Railways, Telegraphs, and Telephones, at Cairo. He sent the magazines on the long journey home because they were duplicate copies. They arrived looking fresh as daisies.

● AN EXAMPLE—and a very good one—of a printer taking his own medicine is the full page ad of Edward Stern & Company in *Printers' Ink* for April 12. Headlined "Current Printing by Stern," it shows four advertising pieces which were illustrated, written, and printed by that Philadelphia firm.

Too few printers use the business-vitalizing medicine of advertising even when they need it, as they will again.

● PIONEER of fine printing in California and for fifty years top exponent of it, Edward DeWitt Taylor has retired from the San Francisco firm of Taylor & Taylor.

He departs from the printing business in a blaze of glory, for "Dr. Johnson's Prayers," a book designed and printed by Taylor & Taylor under his direct su-

pervision, has just been selected by the Institute of Graphic Arts as one of its "Fifty Books of the Year." Inclusion on that list is no new honor for Taylor & Taylor books. And the type specimen book authored by Edward DeWitt Taylor in 1940 is a unique and valuable achievement, having a text as interesting as the display of type faces.

Etcher, painter, and writer, Mr. Taylor showed talent for printing long before he was in his teens. At eleven he



EDWARD DEWITT TAYLOR

started publication of a monthly magazine of which he was editor, compositor, and pressman. It appeared regularly for four years. At seventeen a special ruling of the San Francisco typographical union permitted him to become a full journeyman. He established his own firm in 1896.

Edward DeWitt Taylor is not retiring to sit by the fire. He will continue his activities as an artist and writer.

● SEVENTH U. S. newspaper to pass the million mark in circulation of Sunday editions is the *New York Times*. Other newspapers that clutter up millions of living rooms on the Sabbath are the *New York News* with a circulation of 4,660,000; *New York Mirror*, 1,782,000; *Chicago Tribune*, 1,378,000; *New York Journal-American*, 1,113,000; *Philadelphia Inquirer*, 1,105,000; and the *Chicago Herald-American*, with 1,007,000.

Two of these are Hearst papers; two belong to the Patterson-McCormick combine; one is an Annenberg paper.

● THE UNDERGROUND printing presses in Holland turned out 70,000 ration books monthly for men between the ages of 17 and 40 who were in hiding to avoid going to Germany to work, according to G. M. Van Waytendonk, of Amsterdam. Mr. Van Waytendonk, who is a representative of the Federation of Dutch Master Printers, is in this country making arrangements for a tour of ten Holland printers. He said that during the occupation 1,531 printing presses of his country were taken to Germany, with 6,500,000 pounds of printing metal.

● DOING AWAY with "objectional" calendars is the goal of the Permanent Committee on Public Decency in Buffalo, New York. Letters of protest against indecency were sent to all major manufacturers of calendars. Two of the largest ones—the Gerlach-Barlow Company of Joliet, Illinois, and the Thomas D. Murphy Company of Red Oak, Iowa—have pledged their cooperation. The reply of a third concern was "unsatisfactory," according to an announcement by the Reverend Harlan M. Frost, chairman of the committee.

Colorful calendars should carry art for art's sake only.

● ROBERT ARMSTRONG (Bob) Andrews, well known in graphic arts circles through his former connections with the advertising and newspaper fields in Chicago, has been appointed officer in charge of printing and publications for the Sixth Naval District. His headquarters are at Charleston, South Carolina. Bob Andrews is the son of the late Emory C. Andrews, who was widely known as a color scientist and as a writer of books and articles on various subjects pertaining to color, and also through his many years as head of the former Chicago branch of Philip Ruxton Company. Bob, himself, has made an extensive study of color and its applications, and has written a number of articles on the subject.

● THERE MUST BE some tie-up between the graphic arts and political success in Ohio. President Warren Harding and his opponent for office, James Cox, both governors of Ohio, were the owners of newspapers, as was A. V. Donahey, three times governor of that state, who recently died of a rare tropical blood disease. After a brief education Mr. Donahey went to work in a printshop for a year to learn the trade, borrowed \$500 with which he purchased his own weekly newspaper and printshop in New Philadelphia.

And now another Buckeye printer has taken up politics: Fred W. Danner, who owns the Danner Press, Akron, is a candidate for Congress. He worked his way from a machine shop, boiler factory, a glass foundry, a plumber's apprentice, a linotypist, to his own printing business. We hope that he will achieve working his way into Washington.

• THE LUXOMETER may be a "light-integrating instrument that employs an electronic radiant energy integrating circuit, combined with a mechanical counting device which accurately measures the quantity of illumination being received by any light-sensitive material" to the IP (see page 43, March issue) but David O. Woodbury, in *Colliers Weekly*, says that it "can equally well tell you when your sunburn has reached the safe limit."

He admits that, being designed for use in the printing business, the instrument is on the expensive side for general beach use. But vacation time is here and we are covered with "light-sensitive" material.

• THAT CHRONICLE of "congressmen's wisdom and prattle"—the *Congressional Record*, of which Public Printer A. E. Giegengack is publisher—is reported on in *Life* magazine for April 15. The following salient points were gleaned from that article.

The *Record* has a press run of 42,500 copies daily while Congress is in session. Congress pays the Public Printer \$52 a page for producing it. Its production men never know from one day to the next whether the publication will be four pages or break its record of 437 pages. That depends solely on whether sessions last a few minutes or go on far into the night.

Another production headache is based on the fact that each senator and representative has the privilege of "extending and revising" his remarks. He can cut or lengthen, cool the hot words of wrath, or pretty up his speech. This means that before the midnight deadline special messengers are chasing all over Washington, Maryland, and Virginia for copy which congressmen are extending and revising.

Life reports that a publisher recently watched in "professional amazement" the *Record* going to press. He'd found one place in Washington where people knew what they were doing. In less than twelve hours Government printers put out a publication equal in size to many weekly magazines.

Record copy consists of every word spoken during the sessions, and covers every important matter of the day. Immune to libel laws, it carries "vitriolic blasts" along with favorite jokes and recipes. It is recounted that the master of filibuster, Huey Long, had such good copy coming in that the weary linotypists flocked to the Senate galleries when they finished their shifts. Recipes divulged by Senator Long included how to fry oysters, make coffee, and the famous Long method for stirring up "pot likker."

The President gets ten copies every morning. Each senator receives 100; every representative gathers in 68. The public pays \$1.50 for a month's subscription. Encyclopedic in its variety of contents, the *Record* recently printed its own praises:

Said the senator from Mississippi, Mr. Eastman: "... it is marvelous that here is a document containing the wisdom of the age that is gotten out daily with great speed and practically without error ..."

Mr. Overton, the senator from Louisiana, agreed that it was truly marvelous. These kind words were passed out during a filibuster. Nevertheless, from mechanical and editorial standpoints, the *Congressional Record* is a "marvelous" document.

Apprenticeship in Word Artistry Is Made Up of Hard Work, "Gifts" Notwithstanding • By Edward N. Teall

• AS I NOTED in a previous article, beavers build dams by instinct, and parent birds do not seem to have to teach their young how to build nests, but humans are not so smart and have to hand on accumulated knowledge through organized instruction. To build anything, from a chicken coop to a cathedral, a log cabin to an Empire State Building, men have to pass through an apprenticeship to the higher degrees of artisanship or artistry. One's first reaction to this observation might be that it gives the wordless creatures a higher place than that of the Lords of Creation; but the simple fact is, it is just this power of teaching and learning, of piling up knowledge and improving skills by handing them down from one generation to the next, that makes mankind superior.

It is, to be sure, to an observing and sympathetic human, just simply wonderful to see a mother dog train her babies in manners and doggy responsibilities and liabilities. But the best mother dog in the world today can't give her babies ability to go beyond the established attainments of domestic-dog character. Her training of the young is really such (with some modification) as the ancestral wolves and

jungle critters gave their whelps and cubs. But our children are definitely taught the lessons which the past has for the present—and are trained for the future. The mind of man is essentially what it was in the days of the Pharaohs and the early two-legged featherless creatures of the forests; the change from barbarianism to (may I say?) a fundamentally barbaric civilization is the product of *speech and writing* by which the educational effect of repeated experiences is accumulated and transmitted.

A puppy learns by trial-and-error, by association of ideas. If clean habits (by human standard) are rewarded and dirty ways (by the same standard) bring pain or deprivation of privilege, the puppy is successfully house-broke (house-broken would be correct, but sort of comes hard to a plain person). By jingo, I'll go further—though it's a little off the track—and say there would be no need for house-breaking if we didn't have houses. The kennel-kept dog keeps his own house clean. We impose an artificiality upon him. A pig is really a clean animal. He rolls (or wallows, as we say with stigmatizing effect or even intent) in clean mud; but that is decent dirt. He becomes what we call "dirty" only when compelled by "superior" humans to live in a sty, in a space too small to permit of sanitary regulation.

All of which is a long way round of saying what I want to say: that speech is Man's distinguishing quality, and that skill in speech is not instinctive but is attained through processes of deliberate cultivation.

In other words, the heights by great speakers and writers reached and kept were not attained by sudden flight, but are the product partly of natural "gift," and largely of hard work. The masters were first apprentices. They were toiling while their companions slept. They studied spelling, punctuation, and grammar. They analyzed sentences and major compositions. They had no royal road to learning. They waved no magic wands, rubbed no Aladdin lamps. They had headaches over the midnight oil. What they got, they earned. Don't you

The Editor's Dilemma

Getting out a magazine is fun, but it's no picnic.

If we print jokes, people say we are silly.

If we don't, they say we are too serious.

If we clip things from other magazines, we are too lazy to write them ourselves.

If we don't, we are too fond of our own stuff.

If we don't print contributions, we don't appreciate true genius.

If we do print them, the page is filled with junk.

Now, like as not, some one will say we swiped this from some other magazine—we did.

doubt it for one moment: Vergil, Homer, Dante, Goethe, Victor Hugo (shall we say?), Shakespeare, and tough old Mark Twain—a dollar to a dime, they all earned their EASY READING by HARD WRITING. That is to say, after planning and patterning their writings, and making a more or less free-and-easy first draft, they remodeled the whole thing, rebuilding single sentences and rearranging them as units in the final form.

In few words, good writing is not scribbled. One's mind may be on fire with inspiration, and the words may come fast; but few good writers would wish to have their work go out to the world in its first form. This observation applies not only to literary artists; it fits writers and speakers all the way down the line from the Robert Louis Stevensons to the office executives who dictate their business letters and revise (reconstruct) them before turning them over to secretaries for final typing. The business men do not revise their letters for the sake of greater elegance or eloquence; their thought centers upon one single quality only—and the name of that quality is CLEARNESS. They want their sentences built in such a way that the reader can tell, with complete certainty, what pronoun hooks up with which noun—how far the force of a negative extends—what is asserted as fact, and what is merely mentioned as a possibility—and precisely what commitments are to be understood as made.

Sentence construction is a mighty factor in all this. A misreading might be extremely costly. Bad wording might be held, in court action, to constitute a commitment which was no part of the writer's intention.

What's this all about?

Well, it started with a letter from a true and valued friend of *Proofroom's*, who said: "I can't quite figure this one—'A somewhat arbitrary selection of material and of emphasis has thus been necessary, and has been made.' Is it good?"

To me it seems so "good," so cleanly built a sentence, that I can hardly be sure what there is in it to puzzle anybody. My guess would be that the words "and of emphasis" have something to do with the querist's difficulty. Perhaps there seemed to be a double subject, with a singular verb; I dunno. But the subject is singular: "selection." It is a selection in two territories, those of material and of emphasis. The idea of a selection of material

is simple enough; that of a selection of emphasis is really just as easy. One or another phrase might have been selected for emphasis. The sentence declares that there has been a selective process in emphasis, presumably in presentation of a subject.

The sentence clicks, grammatically. The simple subject is "selection," modified by the article "a," the adjective "arbitrary," and the phrase "of material and emphasis." "Arbitrary" is modified by the adverb "somewhat." The predicate consists of the two coordinate expressions "has been necessary" and "has been made," connected by the conjunction "and." That's all there is to it, as a matter of sentence building; but the mere fact that it is challenged indicates that the writer might have done better—perhaps by splitting the idea into two or more sentences.

Right here a new idea pops up: How far may a writer go in assuming that the reader's sentence-handling ability will equal his own in sentence-building? After all is said, it is clear that the writer has a perfectly free hand in determining the suitability of his writing to his intended audience—BUT that by writing with care he may be able to spread further the reach of his remarks. Increase in number of sentences tends toward a staccato style which may not be in step with the medium through which he seeks expression; but the final fact is that simplicity is not a bid for favor, it is a source of strength.

Now, while admitting that I may possibly have overelaborated my contention that clearness is Virtue Number One for any writer, I must say that this sample of reader criticism is packed with significance for me. The plainest of plain folks seldom err in respect of clearness. Their grammar may be bad, but you generally know just what they mean. When they say, "I didn't do nothing," the double negative leaves you in no doubt as to the speaker's or writer's positive intention. But university professors are all too likely to complicate their sentences to an extent that leaves even a learned reader in some doubt as to what it all boils down to. Please don't think I air a prejudice; professors can be fine fellows—but they do write some English that I consider simply atrocious. By the way, I think a good editorial writer produces some of the very best English composition there is. A really good one, I mean; such as we had in

THE SUN, in the old days in New York—Frank Church, author of the famous Santa Claus editorial, which he called a fairy-story editorial for children; Edward M. Kingsbury, brilliant beyond words; and later Frank Simonds, who wrote of World War One, and Harold Anderson, who did the "Lindbergh Flies Alone" piece. And, of course, king of them all, Edward Page Mitchell!

* * *

It all comes back to one central point—one simple, working point; namely, that we of the World of Print, endlessly interested in the art of good expression, may vastly increase not only our own power of expression but our critical valuation of others' expression, by analyzing and reconstructing the sentences, paragraphs, and whole compositions of others. Lincoln's wonderful Gettysburg Address, for instance, would have been much more clear to the "average" mind—whether so literarily (!) fine or not, had Old Abe said simply, in backyard English, "eighty-seven years ago" instead of "four score and seven." If this be treason, make the most of it!

★ ★

Paper Allocation in France

Paris has for many years enjoyed a monopoly in the publication of French books, but is about to lose its leading position. During the war, strong competition has arisen from Canada, Belgium, and also French-speaking Switzerland. To the 497 enterprises which existed in France in 1942, six hundred new ones have now been added. Moreover, the allocation of paper has not yet reached prewar figures. While in 1938 the book industry in France had at its disposal 38,000 tons of paper, in 1944 the supply reached a low of 1,200 tons, but rose to 10,200 tons in 1945. It may be of interest to show the allocation of this paper to the various categories of books:

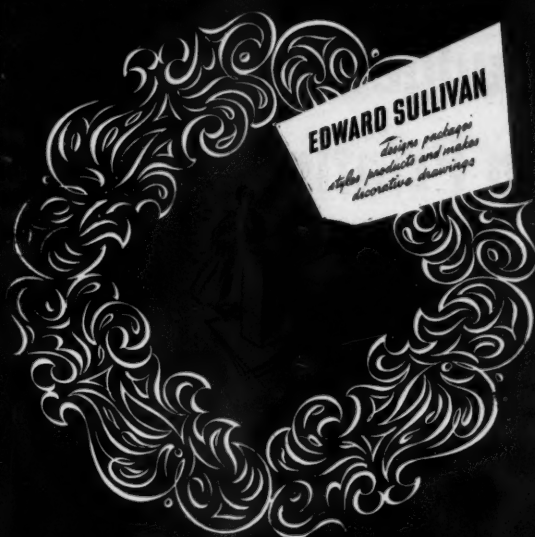
	1938 per- centage	1945/46 per- centage
Classical literature	27	35
Belles-lettres	29	35
Popular books	20	5
Religious books	7	4
Technical literature . . .	14	14
Art and luxury editions	3	2
Paper reserves	—	5

The most striking feature in these figures is the great decline in the publication of all so-called popular books. This is a consciously fostered trend, the aim of which is to encourage popular taste in cheaper classical editions at the expense of crime novels.

Type

CAN BE acclaimed one of the original "frozen" commodities of cultural significance. Although casting of silver and bronze was practiced before the invention of movable types in the mid-15th century, typesetting became the most prolific of the duplicating crafts... CALLIGRAPHY is the source and spirit of typefaces. Just as our alphabet evolved and solidified in successive stages, through the activity of the scribe, similarly each new direction in type design stems from pen-made or pen-influenced forms... The PUNCH, to quite a large extent, is still the master achievement in the typesetting process, even though its function is to produce another item essential to typesetting, called the matrix. When punches were engraved by hand the procedure was not only an exhibition of fine craftsmanship but, more important, the whole technique of type design. Some four hundred years of punch-cutting as a noble profession has given us the design for every traditional type in use today. The hand-cutting of punches, as a commercial profession, came to an end with the invention of the engraving machine in 1885. Letters are now drawn, patterns prepared and punches or matrices engraved by machine... The MATRIX is the typesetter's mould into which molten metal is forced to cast the face of the type. In our day the cast may be made with a single matrix to produce a single type or a group of matrices can be assembled in various manners on modern composing machines and the cast made as a SLUG LINE... Whatever the method of obtaining a typographical printing surface, the user of printing is primarily interested in the excellence of its appearance on paper. The requirements of printing excellence are threefold, viz: the availability of interesting typefaces, creative use of type by the typographer, and the skillful mechanical manipulation of type by the printer.

R. HUNTER MIDDLETON, TYPE DESIGNER FOR LUDLOW



"27" GROUP OF CHICAGO DESIGNERS PUBLISHES ITS EIGHTH ANNUAL BOOK

★ Each year a group of twenty-seven enterprising Chicago designers publish an interesting book titled simply "27." It consists of a one-page showing of the work of each of the twenty-seven men in their respective fields. Shown at left in miniature is the cover of Volume Eight, in which design interesting use has been made of a symbolical illustration repeated twenty-seven times. The four individual pages reproduced here are about half actual size. Mr. Middleton's and Mr. DaBoll's originals were in reddish-brown and black; Mr. Sullivan's in blue and black; and Mr. Sackett's in red, gray, and black.

WHAT IS Calligraphy?

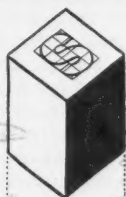
My dictionary (Funk & Wagnalls) defines it thus: beautiful penmanship; loosely, handwriting in general. Avoid BEAUTIFUL, EXCELLENT, FINE, or GOOD CALLIGRAPHY as pleonastic, and POOR or BAD as a contradiction in terms.*

So, I learn that there is no such thing as poor or bad calligraphy; that unless it is beautiful it is not calligraphy, and yet it may not be properly described as beautiful.

Beauty, as some one has said, is in the eye of the beholder. And that, gentle beholder, puts me completely at your mercy, or... at your service.

*Raymond F. DaBoll
6 North Michigan Ave. Chicago 2, Illinois
STATE 0558*

** Maybe that's why we need dictionaries*



DeForest

Sackett

6 NORTH MICHIGAN AVENUE
CHICAGO 2 - STATE 0558

These qualities should be present in post-war packages:

1) Sensible sales-producing characteristics proved in the experience of successful pre-war packaging. 2) Good taste, esthetically—good craftsmanship, graphically—and sound construction, mechanically. 3) Clean-cut, modern design... employed with an open mind and enthusiasm for the future, and taking full advantage of new artistic, technological and psychological developments and trends. Packages that look ahead!

Budgeting Is Essential to Maximum Profits in Printing Business Today

By A. C. Kiechlin

● IT IS AXIOMATIC that a plan is essential to maximum success. Even such a variable as the weather is charted for human guidance by meteorologists, the sea is mapped for mariners, the construction engineer has his blueprints, the Government operates on a budget, and dance routines in a musical comedy are not left to chance. In business such planning is called a budget. A budget does not assure success but it is helpful toward that goal. It is the blueprint that must be used in building business.

Among printers, however, planning is too seldom part of the business curriculum. Business movement for a forthcoming period is left largely to chance. The main objection to planning is that business is unpredictable, but this does not hold in view of the success that business planners have experienced.

The budget is essential to maximum profits now because we are sailing an uncharted sea. Before the war, the course was more clearly set. True, there were variants, but the printer could use prior-period volume as a yardstick for future sales and then pace actual results against the estimated figures as the months rolled by. With new products and processes coming into the market, a big pent-up demand for all kinds of merchandise and service at prices that are anybody's guess, because conditions are unstable today and will bring into being entirely different ratios than those of prewar years, it would be unwise to try to appraise the sales volume for a forthcoming period on the basis of an outmoded prewar computation.

So the business man must use a different method to plan or budget future operations in these hectic times. He must set up his budget in reverse, in other words, estimate his overhead expense, inclusive of tax and net profit, then the margin or mark-up experienced for a prior period, arriving at his sales volume last. In setting up his overhead expense, he should use prior-period figures as his guide, adjusting them in line with future plans. If he plans to increase his advertising or selling expense, he increases this

With business sailing an uncharted sea, and continually becoming more complex...it is imperative that the printer organize an intelligent plan to guide his course

outlay; if he plans to buy depreciable assets, he includes a depreciation charge for them. On the other hand, if he plans to discard any depreciable assets, he reduces wear and tear expense accordingly, and so on.

Every sensible business man has a fairly good idea of what he intends doing along these lines over a forthcoming period, so he adjusts prior figures on overhead expense accordingly. If expansion or modernization is on the agenda, these outlays should be considered although they will not be figured on the operating statement. Their effect is indirect. If a printer binds himself to the payment of instalments on modernization or expansion, he may cripple his working capital, pass discounts, or find that he cannot pay his bills, which may be harmful to profitable operation, as harmful as low-volume sales or high-ratio expenses. He must consider all of these monetary factors when he is budgeting.

Business today is getting more and more complicated, which makes it necessary to plan every phase of it and not operate hit-or-miss as too many did in prewar days. This applies to printers, large or small. They all have a lot of things to watch, a great many hazards in the mists of operation.

Based upon his overhead expense and the estimated spread, otherwise, mark-up or margin, the printer will arrive at a sales volume figure that should prove profitable. But this will be a volume figure for the whole year or period under forecast

and it must be broken down into monthly totals to be of value. Sales volume will vary during a year in accordance with consumer demand, seasonal business, selling efficiency, and on production output where processing is done, most of which may be approximated by analyzing past experience figures, then setting monthly quotas accordingly.

For example, if January sales for a prior year, or the average for a number of years, showed 3.5 per cent of total sales, then the current budget is set up accordingly, and so on, for every month in the year. Suppose that prior-period figures showed the following monthly ratios on sales.

January	.....\$ 10,500—	3.5 per cent
February	..... 9,600—	3.2 per cent
March	..... 15,000—	5.0 per cent
April	..... 18,300—	6.1 per cent
May	..... 28,500—	9.5 per cent
June	..... 31,800—	10.6 per cent
July	..... 30,000—	10.0 per cent
August	..... 34,200—	11.4 per cent
September	..... 34,500—	11.5 per cent
October	..... 39,000—	13.0 per cent
November	..... 27,600—	9.2 per cent
December	..... 21,000—	7.0 per cent

Totals\$300,000—100.0 per cent

The printer would use these same ratios in computing monthly sales for a forthcoming period, regardless of whether he budgeted volume at more than \$300,000, or less.

But, as previously stated, before arriving at the budgeted sales volume, the printer must determine overhead for a prior period and adjust this figure to a reasonable estimate for a forthcoming period. Say that overhead expense is fixed at \$125,000, margin at 30 per cent, net profit at 5 per cent.

If overhead at \$125,000 is 25 per cent, then 1 per cent is 25 divided into \$125,000, or \$5,000. If 1 per cent is \$5,000, then 100 times \$5,000 is \$500,000, or the estimated sales volume. Sales are always 100 per cent. With this information as a base, the printer can soon budget net profit by a simple computing of 5 per cent of \$500,000, or \$25,000. He has estimated the margin at 30 per cent, so this figure in dollars is \$150,000.

Filling in the cost of sales (labor and materials) is another simple mathematical calculation. Merely

deduct the \$150,000 margin from \$500,000 sales. Answer, \$350,000. If \$150,000 margin is 30 per cent of sales, then obviously \$350,000 cost of sales is 70 per cent. This formula applies whether the printer does \$500,000 or \$50,000 yearly.

The printer can now set up his condensed budget in total, to wit:

Sales	\$500,000—100 per cent
Cost of sales.....	350,000— 70 per cent
Margin on sales..	\$150,000— 30 per cent
Overhead expense	125,000— 25 per cent
Net profit	\$ 25,000— 5 per cent

The foregoing figures should be broken down into monthly totals. This is done, as was previously explained, by using the prior-period monthly ratios on the sales, cost of sales, and overhead. If the printer is running several departments and records the results separately on his books, he may set up monetary departmental quotas.

The printer should not expect to match estimated with actual results each month, but if he adjusts the figures month-to-month, including the tentative tax to date, he should have a much better idea of where he is heading than if he operates without benefit of budgetary control. The fact that there may be big differences between estimated and actual results does not negate the value of a budget as a check-sheet on operations.

All budgets require a certain degree of flexibility and the figures set at the beginning of a period may be changed if conditions warrant it. The budget should be set up for each month and checked monthly. It may be started in any month and usually covers a full year. If a business year ends in December and a printer starts budgeting in May, estimates should be forecast until December and then budgeted from January to December thereafter.

The budgets can be kept in a loose-leaf binder for comparative analysis so that a printer can determine the accuracy of estimates from period to period. At first, estimates may vary widely from actual results, but with the passing of months and close application to the figures, the printer will find himself turning out a much better job of forecasting.

Some business men contend that their business is so complex in certain phases that any budgeting is impossible, but this idea does not square with experience of business men generally. Many industrialists producing hundreds of different

products budget all their operations and they find it profitable. The biggest weakness in the printing industry is the omission of budgetary preparation from the business curriculum. A negligence along these lines in this postwar period will prove more costly than in prewar years because, aside from other variables, the income tax was much lower then. Today, this tax is a big expense burden on operation, and because of its progressive feature, it increases with profitable volume. The business man must plan income and outgo beforehand to get perspective of his spendable income after the tax is deducted at the end of the year.

Budget More Vital Than Ever

The fact that, because of many uncertainties, all operations will be hard to forecast in this period is no excuse for not budgeting, although many business men decry the efficacy of a budget for this reason, contending that they do not know what the morrow will bring, so how can they budget for an extended future period. Some fail to understand the underlying reason for a budget. Its purpose is to provide a jumping-off place from which to get perspective on future business movement. Even though the going may be rough and unpredictable, a compass is essential to a mariner; it is needed more in turbulence than in calm.

In checking over our research work sheets covering prewar operations of businesses in many fields, including the printing industry, we find that 90 per cent who used budgets made or exceeded the anticipated net profits; 10 per cent dropped below anticipated net profits. By an average of only 8 per cent, none lost money. But of those not using budgets, only 30 per cent made or exceeded anticipated net profits; 45 per cent did not make the net profit hoped for, the deficiency averaging 22 per cent; 25 per cent lost money, even though they used a pricing formula that worked out profitably on paper.

It is only reasonable to conclude from field studies that budgetary control in the prewar days was essential to attainment of maximum profits, and most certainly, if this business control was necessary in calmer times, how much more imperative is it in this postwar period, when business is being "needed" by labor unrest, higher costs, peacetime restrictions, the high taxation, and instability in general. So the wise printer will defend his business security with a budget.

An Adventure in Collecting

BY R. O. VANDERCOOK

It happened some years ago. A letter came from a purchaser of one of the machines I was manufacturing, stating that the machine was not performing properly and therefore would not be paid for. Naturally, this was unpleasant news and on a trip west, I stopped off to investigate.

This particular customer owned and operated a fast-growing newspaper. I decided that my first interview would be with the superintendent of the mechanical department. It didn't take long to find out that the machine was doing its job perfectly so I had to find another reason for that disturbing letter. The superintendent was a friendly person and he mentioned that the office liked to buy everything as cheaply as possible.

Through several other sources I learned that the habit of misrepresenting in order to secure a lower price was the usual method followed by this customer and he was invariably successful. I also learned that he was compelled to pay much higher wages than were prevalent because no one would work for him unless he was paid sufficiently to compensate to some extent, at least, for the uncongenial atmosphere.

I asked for an interview and my representative who installed the machine and the friendly superintendent of the shop accompanied me. I wanted witnesses. A "simple simon" attitude was purposely assumed by me because I wished to draw my own conclusions about this gentleman's motives. Only a few minutes conversation was needed to bring out the fact that he knew nothing about machinery. It was the price that interested him. He made numerous derogatory remarks about the machine but he finally stated that he would keep it if he could have it at a price. I told him, "The price is not susceptible to argument," and he replied, "Well, that ends it."

This man, I had been informed, always carried two guns about his person. However, my anger was so great that I jumped up and stood over him in such a manner that he could not draw a gun. Strong language flowed from me. He raised his hands into the air, got up from the chair, and started to back away. During this heated period, my vocabulary must have derived from the same school that he had attended because he understood it. In his presence, I ordered the machine taken out of the plant and I told my representative never to sell this man one of my machines at any price.

The machine was not taken out. It was paid for in full.

Of course, the episode was talked about and I have since been told that several manufacturers who later sold machines to this customer demanded an advance payment in full.

• • • • •



By FORREST RUNDELL

● ARE YOU proud of being a salesman? Do you feel that you can do more for a customer than anyone else around the shop, the boss included? Do you honestly feel that you are the one person your customer should send for when he has a printing problem? And are you ready to tell your customer why?

Mr. Allen T. Preyer, president of the Advertising Club of New York, and well known advertising executive, said recently: "A real salesman is a right-hand man in getting out printing." "But," he asked, "where are the old-time printing salesmen? They had something. They knew their stuff; their word was a bond."

Mr. Preyer also suggested that in other industries the salesmen were chosen and trained systematically. Granted. But the old-time printing salesmen were not. They learned their stuff the hard way and they learned it all the better because they had to blast it out themselves. It was swim or sink. If they were adaptable to the work, they swam. If they were not, they sank.

Customer's Representative

Whether or not the sink-or-swim method of choosing and training salesmen can keep the printing industry even with its competitors in the world of tomorrow is the bosses' headache. Here we are concerned only with the salesman who knows his stuff now. Let us look at a few of the reasons why he is the one person above all others in the plant the customer should want to see.

1. More than anyone else the salesman has the customer's interests at heart. His bread and butter depend on his holding the account and he knows he can hold it only

if he takes better care of the customer than his competitor would. The salesman is the customer's personal representative at the plant. He sees that the customer's instructions are carried out to the letter. He is there to represent the customer in any disputes over quality or price, and if the disagreement becomes serious it is his job to present the customer's side to the boss.

2. The salesman has or will get all the information the customer wants. If he does not know he can ask someone in the shop. If no one around there has the answer the salesman has other sources of information available. Furthermore, the salesman is in the best possible position to know all the circumstances leading up to the customer's request for information . . . which in turn qualifies him to get the best possible answer.

Alert to Improve Work

3. The salesman is constantly on the alert for new ideas to improve the effect of his customer's printing. Where other members of the plant staff study to improve methods of manufacture the salesman studies ways and means of making printing do its work better. He reads, attends exhibitions, participates in meetings, and takes courses of study to learn more about what will make

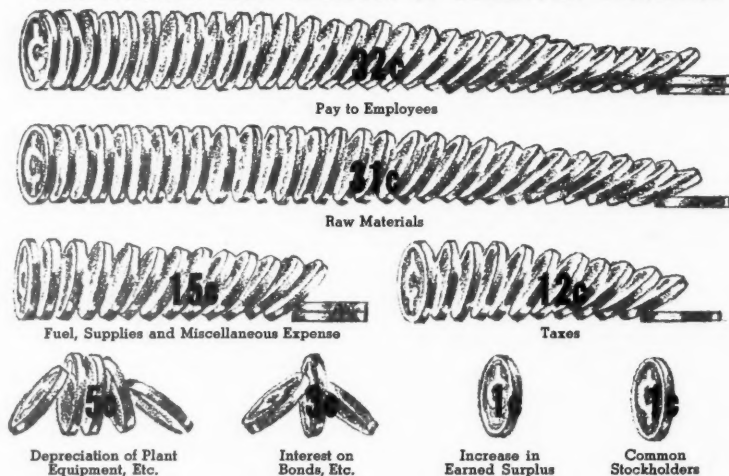
printing click. He is the one person who has the inclination and the time to dig up the ideas that his customer demands.

Long-Range Viewpoint

4. More than anyone else the salesman takes a long range view of his customer's interests and is ready to sacrifice small immediate profits to insure larger future business. To illustrate this point Mr. Preyer related an incident which occurred in the early history of Vicks Products at a time when the annual sales amounted to only a few million packages. A certain salesman who printed the inserts found that they could be made smaller without sacrificing effectiveness. The change was adopted and resulted in a substantial saving per thousand inserts. And while the salesman lost some of his profits by suggesting the change, the saving he made earned him the esteem of the company executives. As a result he held the account firmly while sales increased to over a hundred million a year. He still prints the inserts and the annual profits on the job are many times what they were at the time he suggested the change.

5. The salesman knows the customer's needs in the terms of pure quality. He knows when a job is fussy and when it is not. He knows

Illustrations Add Interest to Financial Statistics



Financial statistics presented in graphic form are made far more interesting and understandable to the average reader. The above illustration was used by the Champion Paper and Fibre Company, Hamilton, Ohio, in its "Annual Report to Champions" for 1945, to show how

each dollar of income was spent. It not only is an interesting presentation, but is thought-provoking as well. A number of other similarly attractive illustrations livened up the report, and aided greatly in making an exceptionally fine book and one simple to understand.

how to fit quality to the needs of the job and how to save money by cutting corners. On the other hand he does not hesitate to recommend better quality when its use is to the customer's interest.

Becomes Right-Hand Man

6. Because he must sell accounts rather than individual orders (the sales cost on individual orders being too high to pay, except in extreme cases) the salesman literally must become the customer's right-hand man when it comes to getting out printing. He learns all of the customer's problems that he is able to handle. He follows up printing which must make a date, and prods the customer into getting his material ready on time. He studies the results obtained from the different printings and makes suggestions when they fail to pull well. Above all he is always on the lookout for new ideas applicable to his customer's business.

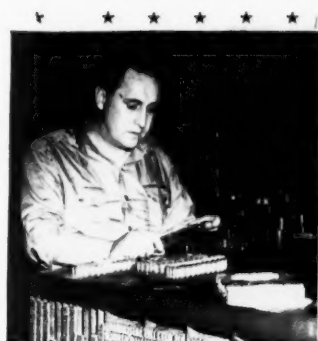
7. The true salesman carries his personal interest still further. He keeps track of the progress of all work through the shop, tells the customer when needed art work or plates have not come in, and makes sure the job is proceeding according to schedule. When something goes wrong and the job falls behind, he gets in touch with the customer at once to iron out the difficulty. Furthermore, when the customer has a real kick coming the salesman gets to his office faster than he would if he were going to pick up an order. As Mr. Preyer said, "The true salesman is not here to duck when the phone rings."

Call Yourself "Salesman"

8. Finally: the true salesman remembers that his customer looks to him for the best advice even though that advice may occasionally mean losing an order.

Mr. Preyer thinks that the salesman would do well not to try to make a sale on the first call. May we add the suggestion that the salesman devote his first call to telling the prospect about his own ideas as to what a salesman should do for his customer. Some other plant may have as good machinery as yours but it doesn't have you for a salesman. Once the prospect is satisfied that your plant can turn out his work he is only mildly interested in your equipment. His real interest is in the kind of printing he will get if he turns his business over to you.

Strangely enough, though, many salesmen duck the issue just at this



Lt. Maurice H. Pernod
Production Chief

YANKS TURN OUT MODERN PAPER IN INDIA

★ AN ARMY newspaper edited in China, composed and printed in Calcutta, then put on board a C-54 transport plane, *China Lantern* is flown over the Himalayas to Yanks in China. It is a 4-page tabloid with three issues a week, printed in the Calcutta plant of *Amrita Bazar Patrika*, largest daily in India.

The *Patrika* plant has a complete typesetting system of American and English linotypes, plus a new A.P. Lino direct from Brooklyn, which was accompanied by a great assortment of mats and two Bluestreak Linos Model 8.

point. Instead of saying boldly that they are salesmen and that they know their stuff, they hedge. Some call themselves sales executives, account executives, contact men, or what have you. Some even deny they are salesmen, explaining that they don't know anything about selling but the shop asked them to make a few calls. Surely that is very poor sales strategy.

It is only a few weeks since the writer heard a printing salesman say, "I never tell a prospect that I am a salesman. I always say that I am an inside man who has time to make some outside calls. Customers would rather deal with an inside man any day." That salesman makes a reasonable success



Last June the *China Lantern* was given the Grand Prix as being the best service paper in the Army, Navy, Marines, Coast Guard, and Canadian services, both foreign and domestic, an award made annually by the Camp Newspaper Service and the Army News Service. Its 3-man staff was delighted by the honor: Lt. Lester H. Geiss, editor in chief; Lt. Harry R. Purcell, managing editor; and Lt. Maurice H. Pernod, production chief. Plc. Richard P. Wilson has joined the staff as desk chief. Last heard from, the boys were anticipating publishing the paper in Shanghai.

with this line. However, there is no evidence that he would not do even better if he said he was a salesman and proud of it. The understanding buyer knows that the inside man is a great help so long as the buyer knows exactly what he wants. But when he needs help, the salesman is the man he wants.

Today sales work is the most exacting part of any business. The days when a salesman was hired, given an expense account and a slap on the back, and told to bring in some orders have gone forever. Nowadays a salesman can hold his head up and say, "I am a salesman and a trained man, and I am proud of my part in making the wheels of industry hum."

That Second Color Works Wonders

● WHILE the proper use of most second colors in printed pieces requires thoughtful planning and considerable care, here's an off-shade of brown that is extremely versatile and can be widely used with comparatively little danger of one's going very far astray.

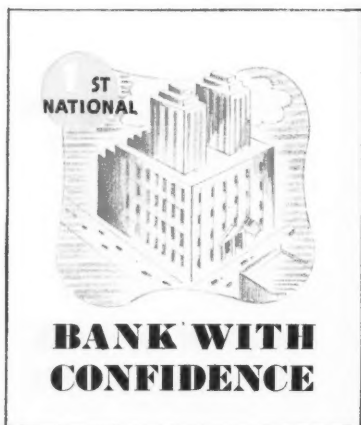
HERE'S ONE THAT IS A SAFE ALL 'ROUND BET!

by Glenn J. Church

NEW
and Different

Reverse type, in a not-too-small size, is entirely satisfactory from both the important standpoints of attractive appearance and legibility

This eye-appealing shade of brown has attained considerable well-deserved popularity in advertising printing. It carries enough weight to stand alone, yet is sufficiently different in hue and value from both black and white to



This second color has sufficient weight to stand alone when it is used for printing contrasty halftones which contain some dark-toned areas

achieve interesting contrasting effects and insure legibility.

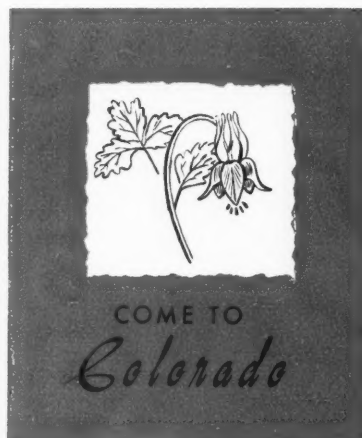
The possibilities of this useful second color are manifold . . . the examples on this page demonstrate only a few. Unlike yellow (the subject of a recent article) this color needs no definition, although the effect sometimes may be desirably heightened by employing black for that purpose.



Display types . . . and even reasonably large sizes of body types . . . are easy to read when printed in this out-of-the-ordinary second color

Reverse type, of a not-too-small size, is quite legible; type printed in this second color on white stock is likewise easy to read. Black type on a solid background of this color is entirely legible. If there is considerable small type in black, and particularly if a contrasty type face such as Bodoni is used, it would of course be advisable to screen the second color background to perhaps a 50 per cent value.

Halftones, if contrasty and containing some dark areas, are entirely satisfactory and quite pleasing when printed in this second color. An interesting variation can be accomplished by the use of this second color for an all-over back-



Massive areas may safely be printed in this versatile second color. The effect is pleasing and in good taste, not garish as it is with some hues

ground halftone on which is superimposed a black halftone of the major element of the illustration.

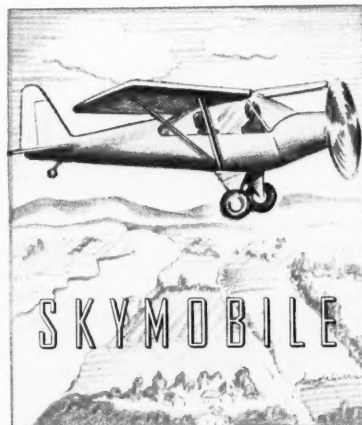
While good taste and attractive appearance dictate that many second colors be used sparingly, this all 'round hue can be safely employed in massive areas of a design

Enchanting Nites at
EL MOROCCO
Supper Club of the Stars

Used as a background for black type, this off-shade of brown is entirely readable. If screened to a tint, it can be used with small size type

with interesting results. It has life and warmth, yet does not become garish when generously used.

Still another important advantage inherent in this color is its adaptability to a variety of tinted stocks as well as white. With a lit-



An interesting variation can be achieved by superimposing a black halftone on an all-over background halftone printed in this second color

tle care in the selection of the stock, some beautiful "three color" effects can be achieved on tints such as ivory, buff, peach, and yellow.

Make good use of this practical second color. It is something different from the usual run of reds, blues, and greens. It's a hue that meets with general approval, and it's one that is unusually easy and safe to use.

By EUGENE ST. JOHN

Questions on pressroom problems will also be answered by mail if accompanied by stamped envelope. Answers will be kept confidential if you so desire and declare

THE PRESSROOM

SHARPNESS LOST IN COLOR PRINT

Circumstances make it mandatory for me to obtain a qualified, unbiased opinion of the enclosed four-color process job of the various plants of one of our clients. If you will look the inside of the sheet over and write me your conclusions as to what, if anything, is wrong, I would greatly appreciate it. For your information our client is not seeking redress but wants definite guidance for future reference.

Apparently both the inside and the outside forms were run together, the sheet next turned toward the grippers and perfected and finally bisected at a right angle to the grippers to secure two complete copies. This method is economical but is fraught with register hazard, quadrupled twice on this job. Register was lost and that accounts for the haziness and lack of sharpness in the four-color prints.

It is also hazardous to run two sides like these, one four-color halftones, the other multicolor and large black halftones, together for it is very difficult to cover the latter properly with ink without flooding the four-color plates. Often these hazards may be safely bypassed by closely guarding register, judicious makeready, and skillful ink manipulation. In the sample too much blue and black were run to cover the outside form for the good of the four-color print and as a result the circular screen stands out so strong as to be noticeable and irritating.

MILLIONS OF CAN LABELS

In our plans for the future there is the possibility of printing labels such as the attached, all in four colors and varnished. Just one of our many friendly prospects uses thirty million of these labels every year. We understand that many American firms are now switching from letterpress to other processes for producing labels. While we believe that letterpress would be most suitable from our viewpoint as regards production, we would like to know about the advantages of other processes.

These labels may be turned out by letterpress from curved plates, either metal, rubber or plastic, also by offset-litho, rotogravure or ani-

lin process, so we believe we can serve you best by sending a list of suppliers of equipment to whom you may write, requesting information in detail, including sample of label produced on their equipment.

COMMERCIAL STEREOTYPES

Having received much valuable information from your publication, we would be obliged if you could give us any advice you may have on printing from stereotypes. The information is required for our commercial printing department. It has difficulty in obtaining good impressions from stereotypes on most work and particularly on coated stock. Increasing the ink flow or impression does not seem to help matters.

It is possible that while the stereotypes answer for your newspaper they are not good enough for commercial work of a top grade. Stereotyping is the weak link even in newspaper printing which could be still better if better stereotypes were available. However, the additional consideration of importance is that coated paper mirrors all the defects of the form as no other paper does and unless the form is good, it will not produce a good print on a coated stock. Since coated paper is a proving ground, it follows that if a form does not print acceptably on it the form can not be considered good enough for any paper used in commercial printing of good grade.

All forms for coated paper should be printed with halftone ink on the cylinder and with a special platen press halftone ink on platen presses for best possible results. Look at a form of these stereotypes through the glass and at the same time scan a form of type and electros and you may see whether you are expecting too much of the stereotypes.

Of course, some very creditable printing is produced from stereotypes of the best grade but even these must face the most exacting test on coated paper. Makeready is the same on all metal letterpress forms: hard packing for the new, medium packing for mixed, and soft packing for old forms, and as little ink of good grade as possible to cover.

CHECK IMPRINTING

We are having difficulty in check imprinting due to the large volume of this work we now have. Most of our work in this line consists of overprinting three-on customers' checks with the customers' name and address. At the present time we are using open platen presses but this operation is exceedingly slow. We also use one platen press with imprinter attachment but this is even slower, although we use it where we have only one cut or one set of type available. We would appreciate it very much if you will put us in touch with a press manufacturer who might have a better press for this purpose.

Automatic platen presses, job cylinder presses, and special check presses as well as open presses are used for check imprinting. These click along at from 3,500 to 5,000 i.p.h., imprinting five-on checks.

In order to get maximum output it is necessary that the best numbering machines be used and always kept in the best condition and also that the best *resilient* form rollers are utilized.

The top leaders in this field use the several types of presses above named and all available devices to hold press standing time at the minimum, such as slug-casting machines, the best chases, furniture, quoins, tympan paper, and so on. The old-time friskets have been discarded and units not to be printed, such as plungers, are blocked out with strips of pressure-adhesive tape, stretched out from gripper to gripper and at right angles to these strips if need be.

WATER COLOR INKS

As a subscriber I read with a great deal of interest the various articles and departments and derive much benefit from them. Now I have a question or so to ask. Can you give me any information on printing with water color inks?

Besides the regular water color process of printing which was adapted from methods pioneered in France, it is now done without special forms and with the regular printing inks formulated to simulate the water colors and is more convenient to use.

WRINKLING, LOST REGISTER

We have recently had a great deal of trouble on an order of booklets printed in three colors by letterpress on 38 by 50-140 white No. 2 enamel paper. This paper was bought in March with the expectation of using it within thirty days but was not used until now because of delays. It was necessary to buy three different brands of paper to get enough for the job. All of the paper was in cases and was stored on the sixth floor of our plant. When it was taken to the pressroom on the fourth floor and unpacked, one of the three lots of paper, consisting of eight cases, quickly developed wavy edges and would not print without wrinkling and loss of register. The other two lots were in perfect condition and were printed without difficulty.

Obviously, the paper was rapidly taking moisture but the weather was not excessively damp. We are unable to understand why one lot of paper was so greatly affected and the two other lots were not affected at all. The writer recalls an article in *THE INLAND PRINTER* some time ago, giving the recommendations of a prominent authority on the proper seasoning and storing of paper but we are unable to locate the issue.

We will be particularly interested in knowing what authorities consider the proper interval of time between the unpacking of the paper and feeding it through the press.

Since you state that the troublesome lot quickly developed its wavy edges after being unwrapped in the pressroom, the deductions are that this lot of No. 2 paper, through fault in the making, was drier in the cases than the others and swifter in regain of moisture when exposed to the higher relative humidity of the pressroom. Because the regain could only affect the edges, wavy edges resulted.

If all three lots of paper were unwrapped at the same time and the troublesome lot was the last printed, this longer exposure to the higher relative humidity of the pressroom would aggravate the trouble. The regain can only be absorbed by the edges because of the greater weight on the center of the pile. It is also possible that the other lots were exposed to a less high relative humidity if they were put through on the first color under more favorable atmospheric conditions. Perhaps unnoticed, the troublesome lot laid unwrapped longer and was exposed more than the others.

While wavy edges, wrinkling, and register will always be hazards in the absence of air conditioning and paper seasoning equipment, certain makeshifts can be used to advantage.

Incoming stock should remain in wraps and containers until it arrives at pressroom temperature, just how many days depending on the

size of the case and the temperatures prevailing before its arrival in pressroom and also afterward.

While moisture leaves and enters moisture-proof wraps slowly, heat leaves and enters more rapidly.

If the edges are at the same temperature as the pressroom air when the pile of paper in the case is unwrapped, less radical change in the relative humidity will occur in the edges and so less waving.

While the stock is still in the unopened case, makeready should be completed and final okay to run received, the feeder set for sheet size, and all preparations to start the run finished except for the final touches on the fountain and the feeder. At this point the delivery is fitted with moisture-proof wraps into which the printed sheets are to be delivered on trucks. All ready now except the few final touches, the feeder is loaded quickly and the run started.

During the run of the first color, the gas flame sheet heater is turned low. This tends to remove moisture in the edges, or prevent it.

When the truck is fully loaded with printed sheets the wraps are snugly folded over and the wraps are not opened until it is time to load the feeder for the second color run. The procedure is the same on the second color run except that the gas flame is turned up. After the third color run is started (on a three-color job) the wraps may be omitted at the delivery.

The gas flame is turned up on the third color run as on the second color run. On a four-color job the flame would be turned up on the fourth color run.

PHIL MANN SAYS:

Some day, when an idea or a theme for your direct advertising program just won't see the light, and when you've chewed the end of your pencil into pulp, curb that impulse to explode, and casually order your secretary to call York 7460. The results may surprise you. While we refuse to give ideas over the telephone, or even to think that we can, an outside point of view, after deliberation, has proved profitable to more than one of our clients. May one of us call, or would you rather visit our plant? Either way will suit us. May we repeat, call York 7460.

YORK COMPOSITION COMPANY

Bierman & Rose Avenues • York, Pennsylvania

PRINTING ON PLASTICS

I would like to know if it is possible to print on plastics on platen presses—that is, business cards, *et cetera*, like the sample enclosed.

Your sample was printed on a plastic, dull or mat celluloid, after which the glossy high finish was applied over the print in a separate operation, not practicable in the ordinary plant because of the fire hazard but regularly done in plants that are properly equipped for this type of printing.

You can print on dull or polished celluloid and other plastics such as Vinylite, for example, sheet metal, and glass on platen presses or on an offset proof press via transfer and a reversed plate, that is, from a plate in the positive instead of the ordinary plate.

In printing upon such hard impermeable surfaces on the platen press, the makeready is in the main the same as in regular printing but with a different set of conditions. When printing on comparatively softer materials like paper, the resilient cushion of the paper takes up any variations in line, mass, or height of the units of the form to an extent, regardless of the thoroughness and completeness of the makeready, but this help is missing on plastics. If there are high spots in the form they will squash when squeezed up against the hard plane of the plastic at impression and low spots will slur.

The way around is, after a good makeready for hard paper, to place a sheet of thin chipboard behind the form and withdraw packing from platen (or reset the impression screws) to compensate. Then when the form comes up against the plastic at impression, the high spots are squeezed down into the chipboard.

In order to make the most of this makeshift, it is necessary to have all lockup material of the best and in good condition, and the justification in keeping so that the form will lift when locked with the fingers on a very slight turn of the quoins key.

A special ink is necessary for printing on all hard surfaces other than paper, but this ink may be used also for printing on bond and cover paper of very hard surface. It may be had to dry very quickly so that the prints may be lacquered in an hour if printed in black ink and within a few hours if they are printed in colors.

When printing on sheets of glass, sponge rubber is used behind the form and on the platen to avoid breaking the glass.

CARE OF NUMBERING MACHINES

The article in the April issue of *THE INLAND PRINTER* concerning numbering machine cleaners is of interest to us. We would like to have the name of the maker of the solution because we have had a great deal of trouble keeping our numbering machines in proper condition. Could you also tell us the correct method of storing and cleaning each time after they are used. We understand that repair kits are sold specifically for the maintenance of these machines and would like to know the supplier's name.

The solution in question is advertised as a combination cleaner and oiler. Previous to its introduction it was good practice to store new machines as received in dust-tight receptacles. Just before using, the new machines are oiled with a light oil. As soon as the run is finished the machines are taken from the form and thoroughly cleaned with a detergent like gasoline or benzol, and stored in a dust-proof receptacle, either dry or in oil. Much trouble is caused by failing to clean

the machine as soon as the run is finished, allowing ink to dry in the machine, and also by failing to oil before using. The fact is, the machines are forgotten as soon as the run is finished in many shops, and allowed to stand in forms indefinitely. Then to clean them without disassembling requires a powerful detergent like crude carbollic acid (dead oil) or lye water, perhaps followed after a thorough rinsing by blowing out with a jet of steam and final storage in oil.

LETTERPRESS ROLLER WASHERS

We have quite a number of job cylinder presses here and would appreciate your giving us the name of the roller washing machine manufacturer who makes a machine that is suitable for these rollers.

The more presses in your pressroom, the more valuable becomes the roller washing machine in economy of time, labor detergents, and rags. We are sending the name that you requested.

OVERLAYS FOR CURVED PLATES

We are interested in premakeready as far as overlays and underlays for curved electrotypes are concerned. Have done a little work with chalk overlays, but can not say that they are the most practical for our job until we have tried other kinds. Will you please send a list of all the overlay making outfits that are on the market?

Without doubt you will find certain advantages in the various types of overlays, and it would be proper for all printers to try all types in order to ascertain which kind is most suitable to their needs.

Here are a couple of pointers on making chalk overlays to be used in makeready for curved plates: When pulling the print on the cardboard to be etched, the card should be well dried (but not scorched) because it must be well dried after the bath in the aqueous etching solution. This precaution helps to retain register since it aids in retaining the dimensions of the sheet prior to the etching bath which expands it, and this applies whether overlays are to be used for curved or flat plates.

The other precaution is to pull the print to be etched on a cylinder having a curve the same as or close to that of the cylinder on which the overlay is to be used in printing the job. It is not necessary to ink up a large press with overlay etching ink; instead, remove the rollers and ink up the plate with a brayer roller.

GLAD TO HELP

We are looking for some parts for our press and wonder if you can also supply us with some wedgelock quoins. If you can furnish these we would appreciate it very much if you would send us a catalog showing these parts.

THE INLAND PRINTER magazine is the leading business and technical magazine of the world in the printing and allied industries and does not manufacture or sell equipment or supplies other than *THE INLAND PRINTER* and books concerning the graphic arts. However, it is a pleasure to refer you to the sources of supplies named.

CENTURY PRESS PARTS

Could you tell me where we could obtain parts of a printing press that was called the Century?

The Century has been off the market for many years. However, we are sending you the name of firm, still going strong, which has probably serviced more of these machines than any other printers' machinists and if any parts for the Century are available, these machinists will know. They are qualified to make any necessary repairs on the Century.

HOME TOWN ECHOES • BY C. KESSLER



COLOR CARD MACHINES

Can you give us any information as to how the color swatches are made for paint color cards?

The large sheet may be colored by means of an air brush, printed by the four-color process, or when an exact facsimile is wanted on a surface, painted with a brush by hand by an expert painter. All three methods are in general use. The sheets may next be varnished.

The large decorated sheets are, after the decoration is thoroughly dried, cut into the little chips on the regular paper-cutting machine, fitted with a second gauge on the front end of its table, this second gauge facilitating the cutting of the narrow dimension of the chips.

Finally the folders on which the chips are to be placed are fed into a color card machine which spot-glues the folder and lifts the chips by air suction from their several tiny compartments and affixes them to the glued spots on the folder. The folder is fed into the machine face down and the chips are lifted back up from the storage boxes.

CHALK OVERLAYS

I am interested in halftone make-ready. Would you advise bringing up the weak spots in the first overlay and then attaching the chalk overlays on the next overlay or hanger? One set of instructions advises placing the chalk overlay two or three sheets under the top drawsheet and another says have them well down in the packing. Should we use the chalk overlay on solid plates where the type is etched out? Seems to me it would help to put the pressure where most needed.

The chalk overlay is used as you state on reverse plates. As for the depth in packing, the chalk is located according to the needs of the job and depending on whether it is a thick or thin chalk, etched one side or two. It is necessary that the chalk register and that no breaks appear in the print. In addition, the smoothness of the packing must be retained to avoid slur and lost register in printing, caused by a swing in the sheet on an uneven packing.

Users of the chalk have found it helpful in retaining register of the overlay to heat the chalk card before printing on it the work to be etched.

ENVELOPE PRINTING PRESSES

We are interested in printing envelopes of all types and we need to know what is the best equipment for doing the job with the most speed and economy. We refer to made-up envelopes mostly but your opinion on printing the paper flat and then making the envelope is desired.

Envelope printing covers quite a bit of ground. Years ago lads were

throwing envelopes into 8 by 12 open platen presses at 4,000 i.p.h. Today's automatically fed platen presses can take two envelopes per impression at that speed (if the envelopes are fairly flat, not curly), which is 8,000 per hour. By this method it is possible to utilize flat forms.

The still swifter special envelope presses operate at higher speed but print from curved plates or turtles.

Greater volume is possible by printing a number up on flatbed or rotary presses in one or more colors but obviously this involves the use of an envelope-making machine. So the choice of equipment depends largely on the volume required.

Some novelties are encountered. Before offset-lith, about 1900-1905, it was not uncommon for a lithographer to get orders for short runs,

thousands and half-thousands, of lithographed letterheads and envelopes, printed direct from stone. It was a sight to see Number 6 and larger envelopes hand fed on a lithograph flatbed cylinder press, a very large one. Just two grippers were needed.

The latest novelty is printing a photographic reproduction which entirely covers the back of the envelope (right up to the edges) by the gelatin process in the manner of dry offset on a small offset press. Only the gelatin process can cope with the problem of continuous tone reproduction and only the offset blanket can cope with the laps and flaps of the made-up envelope. The only other way to deal successfully with laps and flaps is to print on the flat paper and make the envelopes afterward.



Number Thirty of a Series of Topflight Craftsmen



O. G. Fricke

VICE-PRESIDENT

SINCLAIR & VALENTINE COMPANY
DAYTON, OHIO



FEW MEN can look back on twenty-five years of active service to the Craftsmen movement as can O. G. Fricke, Fifth District Representative of the International Association of Printing House Craftsmen.

"Ollie" began his long stretch of service in October, 1921, by helping organize a Craftsmen Club in Dayton, Ohio. He served as its secretary for four years, and as its president, and later as district representative for over fifteen years. His district is the largest in the association, having ten clubs.

Mr. Fricke had a solid record of craftsmanship upon which to build. Beginning as an errand boy (in 1901) he spent several years with Reynolds & Reynolds Company in Dayton, feeding Gordon and cylinder presses. Wanting a wider knowledge, he joined Western Printing & Publishing Company as a cylinder pressman, later becoming assistant foreman.

The year 1908 was printed in red letters, for he was a newly-wed and a pressroom foreman with Dickerson Brothers in Grand Rapids, Michigan. A year later the Fricke moved to Warren, Pennsylvania, where he worked as night superintendent of the Daterson Publishing Company.

This publishing experience was valuable to him when he became associated with the Crowell Publishing Company in Springfield, Ohio. During his four years there, Mr. Fricke was an instructor in the operation of two-color cylinder presses.

In 1913, the Egly Register Company induced him to return to Dayton as superintendent of printing. By World War I he was a special sales representative in the electric advertising field. The war and fuel conservation put an end to his successful activities in that field.

During that war he was superintendent and production manager of the United Brethren Publishing House, supervising all experimental and secret printing for airplane manufacture, flying instructions, and equipment produced for the United States Government.

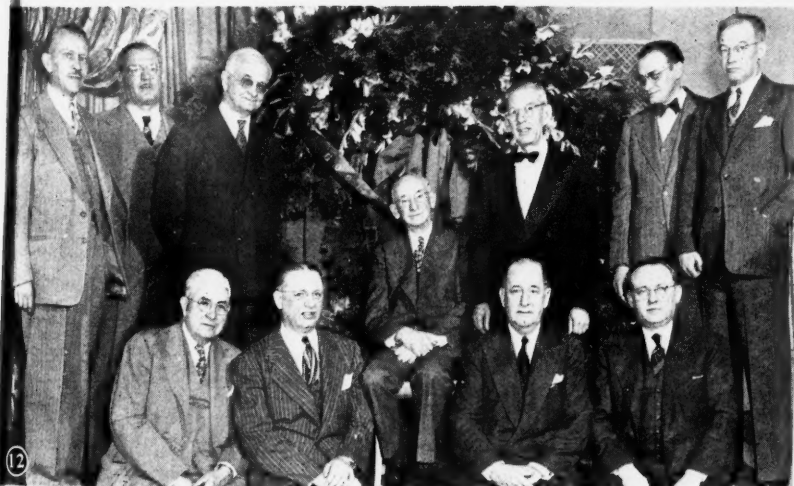
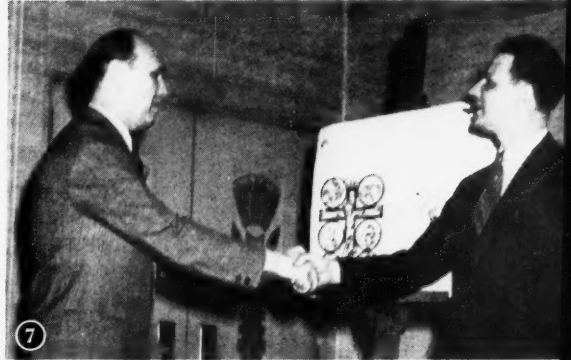
In 1924 "Ollie" moved to the supply field, opening a branch office of the Sinclair & Valentine Company in Dayton. The company grew from a small service company to a large plant manufacturing printing and lithographic inks and lithographic chemicals, and he progressed with it to a vice-presidency of the firm.





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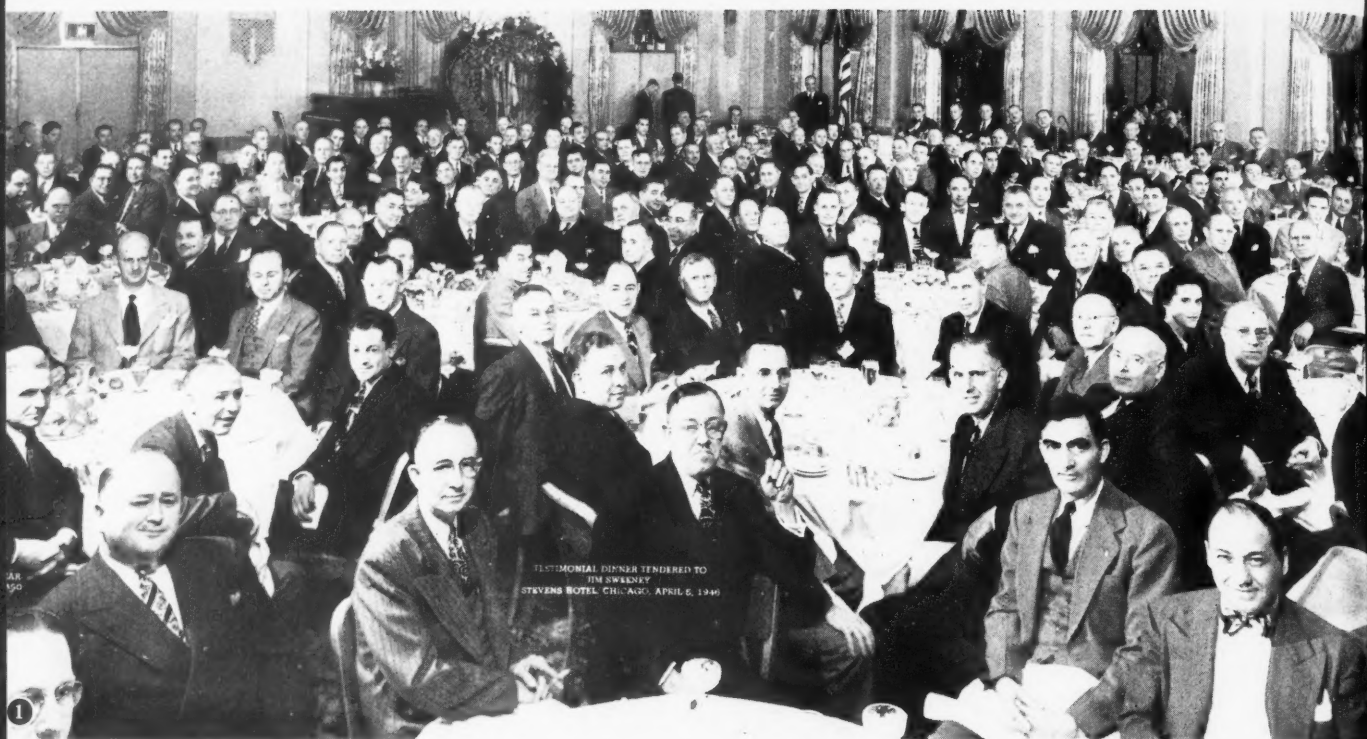


News and Views

1. Dean Frank O. Holt, University of Wisconsin, with Arthur A. Wetzel, president of Graphic Arts Association of Milwaukee, at conference of printers recently held in that city
2. Speaking at same meeting, jointly sponsored by university and association, was Emil F. Schmidt, head of large Milwaukee plant
3. Winter home in St. Petersburg, Florida, of Theodore Regensteiner, Chicago printer of *Esquire* and numerous other publications
4. Arthur M. Miller, successor to the late Charles M. Armstrong as president of McCormick-Armstrong Company, Wichita, Kansas

5. Staff of Association of National Advertisers has been augmented by Cy Norton, formerly with Strathmore Paper Company
6. Southern printer Ben Granger, vice-president of St. Petersburg (Florida) Printing Company
7. Designer of Lydian type, Warren Chappell (left) is being thanked by H. P. Martin, president of Graphic Arts Guild, for his lecture at Richmond, Virginia
8. Formerly a lieutenant colonel, John W. Knight is now vice-president and assistant treasurer of Rotogravure Engineering Company, New York City
9. Emory W. Worthington, newly appointed vice-president and chief engineer of the Rotogravure Engineering Company, is credited with many press inventions
10. One-time ITU instructor, Frank M. Kofron is freelance designer in Minneapolis

11. Making plans for Cincinnati conference of Fifth District, IAPHC, are (left to right) Lee Augustine, Carl Aneshansel, Frank Mills, and Sam Yates
12. Speakers table group at James H. Sweeney testimonial dinner: Standing, (from left) Arthur Overbay, Gus Liebenow, Dr. John A. Lapp, Bernard J. Snyder, Ed Christensen, Walter S. Uden. Seated, from left: Frank M. Sherman, Cy Means, Mr. Sweeney, Richard S. Hirsch, and Carl Dunnagan
13. Library that is memorial to Australian printers in World War II is examined by (from left) T. G. McGrew, New York Employing Printers Association; Harold N. Christensen, NYEPA; Fred W. Hoch, and Russel Burnett, of Fred W. Hoch Associates. These men devoted much time to selection of the 110 books to send to New South Wales Master Printers and Allied Trades Association of Sydney, which conceived the memorial idea



1. Friends of James H. Sweeney, western sales manager of Lanson Monotype Machine Company, at a testimonial dinner in his honor. It was held in Chicago

2. Spring class of the Southern School of Printing, in Nashville. The school is starting its twenty-seventh year with its largest enrollment, many of the students being veterans

3. A group of past presidents of the Minneapolis Club of Printing House Craftsmen. From left: Hugo M. Speir, 1937; Archie Getchell, 1932; Wallace B. Ostroot, 1945; W. O. Lund, 1926; Allan Pahr, 1934; and Fred Ripczinski, 1929

Rochester Employing Printers, with Printing Crafts Union, Have Developed Outstanding Training Programs for War Veterans and Other Beginners

Eligibility Requirements Above Average; Liberal Credit for Past Experience

● Employing printers of Rochester, New York, and the Rochester Printing Crafts Union with which they have a contract covering composing room, pressroom, and bindery workers, have developed apprentice training programs for war veterans and other beginners which are marked by higher-than-average eligibility requirements, liberal credit for previous experience, flexibility of apprentice ratios to conform with the industry's needs, and advancement in line with the apprentice's ability.

The training programs have been developed by a labor-management committee of employer and union representatives, in cooperation with the U. S. Apprentice Training Service and the New York State Apprenticeship Council. The pressroom program has already been approved by the latter organization, so that veterans who become apprentices in the qualified plants will receive benefits from the Veterans Administration while learning. Three composing room programs—hand composition, Monotype and Linotype-Intertype—will shortly be submitted for approval.

The impetus for launching the program came originally from the Rochester Club of Printing House Craftsmen, which conducted surveys of manpower needs in the area, in cooperation with the Rochester Institute of Technology and the War Manpower Commission. The findings of these surveys, which indicated a serious shortage of skilled labor during the next few years, came to the attention of Rochester printers about the time a new contract was up for negotiation two years ago. A labor-management committee was set up to study the problem of apprentice ratios in the light of present and future manpower needs. This committee, which will administer the training programs, is made up of printers and union representatives with E. F. Rawcliffe, general manager of the Case-Hoyt Corporation, serving as chairman. Mr. Rawcliffe had also

been the chairman of the wage negotiating committee.

When a new three-year contract was signed, the ratio of one apprentice to five journeymen was left unchanged. However, a clause was added which provided for incorporating into the contract later on the recommendations of the labor-

atives, were formed for the four programs—one for the pressroom and three for the composing room. These area committees were assigned the tasks of setting up a list of prerequisites for eligibility, and to put down the more important operations to be learned, arranged in their proper teaching order.



Architect's drawing of new \$700,000 building of the Rochester Institute of Technology. Department of Publishing and Printing, headed by Byron G. Culver, will occupy second floor. The new quarters will have increased facilities for teaching letterpress printing as well as equipment for new courses in offset lithography and platemaking. A self-contained production unit will be complete with composing room, typesetting machines, presses, bindery, layout, production, cost, and estimating desks

management committee in regard to apprentices.

This clause has been reflected in the standards of apprenticeship on which the new training programs are based. This document states that the ratio "shall be approximately one apprentice to every five journeymen," but adds:

"Where special needs arise for a greater supply of skilled manpower than can be trained under this ratio, a larger number of apprentices may be permitted on recommendation of the Committee with the approval of the Union."

All details of the programs were worked out by an apprentice training committee commissioned for this purpose by the labor-management committee. Separate "area" or sub-committees, each made up of employer and union representa-

The approved pressroom program, which is similar in its broad outlines to the others, calls for a five-year training period, with 144 hours of related work each year. To be eligible for the program, every applicant must possess the qualifications which are listed below:

1. A high school education or its equivalent. "Equivalent" may be determined by standard examination giving evidence of comparable maturity and background.
2. Interest in printing as a career.
3. Mechanical aptitude and natural manual dexterity.
4. Physical condition which will not interfere with his duties.
5. Personality traits that indicate ability to work well with others.
6. Acceptance from an affiliated employer.

7. Acceptance by the Rochester Printing Crafts Union.

After their records have been checked and evaluated by the labor-management committee, applicants may receive credit for previous experience as follows:

1. For the Army and Navy service courses or for service experience giving evidence of maturity and the development of desirable skills.

2. For employment in other fields which are considered to indicate intelligence, maturity, and for the development of desirable skills.

3. For the cooperative training completed by an applicant in an approved course conducted by the Rochester Institute of Technology or other educational institution.

Coöperative training, it should be explained here, consists of pairing off apprentices in teams of two. One works in a printing plant while the other attends classes. Thus each apprentice is working half his time and going to school the other half, but the employer has a man on the job full time.

Apprentice Starts at 63c

The rate for journeymen in the Rochester Printing Crafts Union is \$1.40 an hour for a 40-hour week. Apprentice wages during training period are based on a percentage of the journeyman rate, starting with 45 per cent or at 63 cents an hour the first year. For the second, third, fourth, and fifth years the percentages are 55, 65, 75, and 90.

The training schedule sets forth in detail all the operations to be learned in each of the five years, but promotion from one level to the next is dependent upon the apprentice's ability rather than upon the elapsed time. Twice a year the apprentice is given a combined oral, written, and performance test by an examining board made up of two representatives of management, two representatives of the union who are journeymen, and one representative of education. Upon recommendation of this board, and the concurrence of the apprentice's foreman and the training officer in the plant where he is employed, the apprentice may be advanced to a higher level.

Under the training program each apprentice pressman will not only have ample opportunity to observe all phases of press operation, and receive adequate instruction in the reasons for the various steps and methods by which they are performed, but also, as the training program document states, "opportu-

nities throughout his training period to practice what he learns on actual production jobs."

Where an employer is unable to carry out his obligations under the apprenticeship agreement, then the labor-management committee may transfer the apprentice to another employer. Apprentices may also be transferred from one employer to another where it is apparent that personality conflicts are hampering the apprentice's development.

The 144 hours of related work which will supplement the in-plant training will include courses in English, proofreading, related mathematics, elementary layout, history of printing, practical psychology, elementary economics, and technical problems. No school has been designated by the training program, but in practice the apprentices will take most of their courses at the Rochester Institute of Technology. Byron G. Culver, the supervisor of the Department of Publishing and Printing, is making plans to accommodate students who take related work as well as those who study printing on a coöperative basis.

Mr. Culver, in fact, has been a prime mover from the first in developing the training programs. He is president of the Rochester Club of Printing House Craftsmen, and was chairman of the club's committee which made the manpower surveys. Although he is not a member of the industry's labor-management committee, he is, however, chair-

man of the "steering" committee which will advise on all of the training procedures.

Nine companies which do an estimated 75 per cent of the commercial letterpress printing volume in Rochester are represented on the labor-management committee. Five of these have qualified for the veteran benefit program, and the others are expected to do so soon. The five who have qualified are Art Print Shop, Case-Hoyt Corporation, the Leo Hart Company, John P. Smith Company, and Canfield & Tack.

The Rochester Printing Crafts Union, with which the above named companies have contracts, is an independent "vertical" union having jurisdiction over all the productive workers in the plant. Henry H. Weston is president of the union.

Glad to Get Veterans

As is true in other printing centers, Rochester printers are happy over the opportunity of obtaining veterans in their plants. Those who have already been employed by the Case-Hoyt Corporation, said Mr. Rawcliffe, "are eager to learn, show ability to learn rapidly, and are more mature in their outlook than the average youngster who enrolls for apprentice training right out of school." Case-Hoyt has set up an in-plant training program under the supervision of Sherman Canterbury, who was a captain in the Army and had experience as a pressman before the war.

Make folded matter easier to unfold . . .

★ Here is an idea which should help thousands of individuals.

At present, it is customary to fold all direct mail matter into exact portions, for instance a two-fold 8½ by 11 sheet is folded so that everything lines up perfectly and the recipient cannot tell where to start to open it. If the last fold over were ⅛ inch short, the point to begin opening would be immediately discernible.

This same improvement could be used on all perforated matter, checks for example. Instead of putting the perforation exactly in the center of the sheet, put it 1/16 inch or even ⅛ inch out of the center, then when the check is folded over, one end extends beyond the other and the check can be easily opened up so as to tear off the filing portion.

This is quite a general practice with business concerns in folding a letter to put in an envelope first class mail. They very naturally fold enough out of the center so that there is a noticeable difference at the top, making it easy to unfold.

If this suggestion is adopted, it might be wise for Mr. Printer to get an okay from his customer before the perforating or folding as suggested, otherwise the customer might think the printer had made a mistake.

Our company has adopted the out of the center perforating on all checks and we find it a wonderful help.

J. EDGAR LEE, President
CHALLENGE MACHINERY COMPANY
GRAND HAVEN, MICHIGAN



This section is devoted to short and timely items concerning men and events associated with printing. Copy must reach the editor by the twentieth of month preceding date of issue

THE MONTH'S NEWS

PROTEST FEDERAL PRINTING

The management of Printing Industry of America is wondering what is happening to the \$300,000,000 worth of printing machinery and the equipment which was bought by Federal agencies during the war, according to an item in *Graphic Arts Summary*, house magazine of PIA. Inquiries by various interested groups have failed to disclose that any of the property has been sold as surplus material.

The PIA has indicated that it is opposed to the maintenance of the 210 field establishments operated by Federal agencies in doing routine job printing and periodical work. Of these, the Department of Commerce operates 30; the Navy, 63; the Army, 49; Veterans Administration, 17; Post Office, 14; Department of the Interior, 6; Department of Justice, 5; War Shipping, 4; and Agriculture, 2.

U.S. MAKES APPEAL

House magazine editors are being appealed to by the United States Treasury Department to keep before employees and their other readers the idea that the payroll saving plan for the purchase of bonds is being continued. Official figures show that during the first three months of 1946, the American people invested more than \$2,100,000,000 in savings bonds, as compared to \$2,811,300,000 invested during the corresponding quarter of 1945. The figures were given to indicate that the interest of people in bonds as an investment has not diminished more than 25 per cent.

GIVE VOLUNTARY RAISE

Agreement between the William F. Zahndt & Son Company, Rochester, New York, and the Rochester Printing Crafts Union (independent) for a five cents an hour raise to employees of the concern was announced. According to George Hoffenberg, union attorney, it represents a voluntary move by the company in acknowledgment of the increased cost of living.

Last March when the union and the Zahndt firm negotiated a contract an increase of 11 per cent was one of the provisions. The contract was reopened for the additional increase.

RESIGNS FROM G.P.O.

Charles A. Ruebsam, connected with the Government Printing Office, Washington, D. C., since 1929, has resigned to become associated with Robert A. Ritter, formerly with the GPO, who now operates a management counsel business in New York City. Mr. Ruebsam was the chief of the special service section in the GPO planning division.

RETIRES AFTER 50 YEARS

Joseph J. Stone, for fifty years head of the printing and office supply business that operated under his name at Greensboro, North Carolina, has announced the sale of his business to the Robinson Tag and Label Company of New York City, which will continue to operate the company in its present location and with the same personnel. Mr. Stone, who is 79 years of age, plans to spend his time fishing and to devote himself to promoting the interests of various community welfare organizations in the city.

Officers of Robinson Tag and Label Company are: E. J. McKay, president; William Shakespeare, vice-president; and Lloyd R. Price, as the secretary-treasurer.

CHARLES MCINTYRE HONORED

A life membership in the San Francisco Club of Printing House Craftsmen was presented to Charles McIntyre, who recently retired as editor of the *Pacific Printer*. Oscar Pederson, club president, expressed appreciation of Mr. McIntyre's work as a club member when he presented the scroll which represented the life membership.

Conventions

What — Where — When

Annual Conference on Printing Education
Philadelphia, Pennsylvania
June 13, 14, 15

National Editorial Association
Estes Park, Colorado
June 13, 14, 15, 16

National Industrial Advertisers Association
Atlantic City, New Jersey
June 20, 21, 22

The International Association of Printing House Craftsmen
Montreal, Canada
September 8, 9, 10, 11

Printing Industry of America
Atlantic City, New Jersey
September 9, 10, 11, 12

EDUCATORS TO CONFER

Three days—June 13, 14, and 15—will be devoted to the conference of graphic arts educators under the auspices of the National Graphic Arts Education Association, at Philadelphia, to consider the general theme, "Graphic Arts Education in the First Year of Peace." E. E. Vosburg, of the Murrell Dobbins Vocational School, Philadelphia, is the conference chairman.

Among subjects to be considered are on-the-job training programs, the annual essay contests, Printing Education Week, modernization of the courses of study, the equipment for school plants, student activities, general promotion programs, and other topics.

SEATTLE PRINTERS' ELECTION

A new group of leading printers of Seattle, Washington, now head activities of the Seattle Master Printers, as the result of the recent annual election of officers. R. M. Frayn, of the Frayn Printing Company, has been chosen as the new president of the association. The other officers include vice-president George N. Handley, Jr., of the Metropolitan Press; and secretary and treasurer, William H. Seifert, of the Western Printing Company.

New members of the board of directors are: Robert A. Jensen, Gateway Printing Company; Henry W. Salo, of the Craftsman Press; James A. Hurley, Seattle Printing & Publishing Company; Roy G. Rosenthal, University Printing Company; Harry L. Strang, Deers Press; and George P. Young, Pacific Typesetting Company.

TAYLOR & TAYLOR REORGANIZED

The interest of Edward DeWitt Taylor in the firm of Taylor & Taylor, San Francisco, was recently purchased by James W. Elliott and associates who are now officers of the corporation. Mr. Elliott is president; Robert W. Washbish, vice-president; Daniel Buckley, treasurer, and Miss Julia Lopes, secretary. Mr. Washbish was the art director of *More Business*, published for several years prior to the war by the American Photo-Engravers Association.

RECEIVES NAVY CERTIFICATE

The United States Navy Certificate of Award has been recently presented to the Gummed Products Company, Troy, Ohio, in recognition "of the splendid effort put forth by the men and women of your organization in support of the war production program."

Roth F. Herrlinger, president of the company, received the Certificate, which was added to the long list of war production records of the company.

P.I.A. PUBLISHES ANNUAL REPORT ON RATIOS FOR PRINTING MANAGEMENT

● RATIOS for printing management started by the United Typothetae are being continued by the Printing Industry of America with the result that the twenty-second annual ratio study has been published in book form "for the benefit of those firms which have supported the compilation and publication of these statistics, either by supplying their own figures, or by subscription." A copyright covers the contents.

The book has been prepared by the PIA study committee of which Dennis A. Sweeney, Indianapolis, secretary of the Indiana State Typothetae, is chairman. Other members are William C. Boles, executive secretary of the Nashville Graphic Arts Association, and Ernest T. Engle, manager of the Cleveland Typothetae Association. The committee stated that the first survey was made in 1921, and with the exceptions of 1942 and 1943, "Ratios for Printing Management" have been available to the industry.

Operating statements and balance sheets from 387 establishments with an aggregate net worth of \$41,572,082, employing 16,311 persons during 1944, were used to compile the figures for the contents of the book. In the introductory statements, Mr. Sweeney said that management cannot rely solely on personal impressions and observations when formulating business plans and policies.

"With none but their own figure to rely on they may be guided incorrectly as to what are fair standards of operating expenses and profits," said Mr. Sweeney. "By frequently comparing a firm's financial ratios with past performance within the establishment, and by the performance of establishments within the same sales classification it is possible to determine whether basic relationships are in line. The comparison of ratios should bring to light certain conditions which might suggest and require remedial executive action."

He added that the evidence indicates the printing industry is entering a new era of prosperity but that the business which will meet the challenge of the future is the one with a properly balanced and sound financial structure so that it can readily meet changing conditions, "managed by executives of high caliber who are farsighted enough to recognize and be guided by sound business fundamentals."

The book contains eight chapters, and concludes with an appendix containing a definition and description of the operating statements and balance sheet accounts, following sound accounting practice. Chapters are headed "Ratios as an Aid to Management," "Financial Statements," "Analysis of the Individual Statement," "Operating Statement Analysis," "Balance Sheet Analysis," "Ratios for Credit Measurement," "Introduction to Highlights in the 1944 Composite Financial Statements," and "Departmental Cost Analysis."

In the breakdown of figures covering operations of nine groups of printers reporting on a sales volume of \$102,706,331 eight groups show profits while one shows an operating loss.

In the composite statement are listed items under various expense headings in each classification reflecting operations of the firms whose reports make up the composite. The main divisions are: Materials used, factory fixed expenses, factory current expenses, cost of manufacture, factory cost and goods sold, gross profit on sales, administrative expenses, selling expenses, total administrative and selling expenses, net profit and loss on sales, financial income and expense, net financial income or expense, and net profit or loss.

PUBLIC RELATIONS CLINIC HELD

Coldwater, Michigan, conducted a "Community Relations Clinic" of Southern Michigan newspaper and business

men, under the auspices of the *Coldwater Reporter* in cooperation with the Michigan League of Home Dailies, on March 1. Following the introduction of guests by Publisher L. Earle Davidson and others, D. D. McMahon, of Peoria, Illinois, explained the purpose of the community clinic.

"All enterprising business executives have a responsibility, not only in seeing to it that their own policies and procedures are understood and projected, but also to encourage and support similar programs among the other community institutions," said Mr. McMahon. "Favorable comment must be created among those most closely associated with the community enterprises and institutions."

Mr. McMahon referred to the use of various kinds of printed literature and newspaper copy in a program to make residents and businessmen conscious of a united plan to make a town a better place in which to live, and improving understanding of economic principles "in terms of our town." He indicated that over-all community objectives can be accomplished only through the individual efforts of each concern.

PROVIDE WAGE SCALES INFORMATION

● FULFILLING a long-felt need for more information on wage scales and working conditions in printing plants throughout the country and in regional areas, the Union Employers Section of the Printing Industry of America has compiled and distributed to all of its membership a new "Contract Provisions and Scale Manual."

Designed as a loose-leaf book to facilitate keeping the information current, the manual is broken down into five sections. The first three give, city by city, the essential data in contracts with unions in the composing room, pressroom, and bindery. The fourth or

"miscellaneous" section gives similar information in related fields such as lithography and photoengraving. The fifth section is reserved for "special studies and surveys" which will be made as the need arises.

The first four sections contain summaries of contract provisions, including all cost items to the employer and other useful information. Each insert gives the name of the city and the union, population of the city, geographical area in which the city is located, and the contract dates. Following this are wage rates, amount of increase over the last contract, and provisions of contract



Oscar A. Whitehouse, secretary, Union Employers Section, Printing Industry of America, (center) discussing with O. F. Newkirk, secretary, Printers League Section, New York Employing Printers Association, (right) and W. J. Raleigh, assistant secretary, Printers League Section, NYEPA, (left) the Contract Provisions and Scale Manual compiled by the Union Employers Section of PIA. The manual was distributed the latter part of March to all the members of the Union Employers Section

Award Winners in the 19th Annual Exhibit of Chicago Printing Design

which relate to work week and overtime, vacation, holiday, sick leave, severance pay, apprentice ratio and scale, arbitration, and foremen. All information is summarized from the contract.

New inserts are being mailed to holders of the manual at the rate of 15 every two weeks. By July 1 the manual will contain 250 contracts covering major printing centers with a population of 100,000 or more, as well as smaller cities which have large printing plants in relation to their population.

In announcing the new service Carl E. Dunnagan, president of the Union Employers Section, said that "the industry had long needed a centralized source of information and a system of distribution of wage and contract data for use in negotiations and for purposes of comparing wage levels in one area with those in other areas. We have long been handicapped in negotiations by the absence of these services. The new Contract Provisions and Scale Book is the first manual of this kind to meet these needs."

Special tabulations of the basic data will be made from time to time for publication in the special studies and surveys section, said Oscar A. Whitehouse, secretary of the Union Employers Section. Typical studies will show wage movements, and trends in specific geographical areas compared to other areas.

I.T.C.A. PLANS CONVENTION

Members of the International Trade Composition Association will attend their first postwar convention to be held in Atlantic City, New Jersey, from September 19 to 21, inclusive, with the Philadelphia Typesetting Association to act as the local host. The decision to accept the invitation of Philadelphia was reached at a meeting of the executive committee of ITCA held in Pittsburgh, April 26 and 27, so Lester A. Neumann, international president, announced.

Leaders expect that the attendance records will be broken because of increased interest of the employers in the activities of the association and the opportunity afforded to combine pleasure with the business. Arthur J. Meyer, of Philadelphia, has been named chairman of the arrangements committee, and J. Stanley Best, president of the Philadelphia group, will back up plans for the convention with all of the resources of that organization.

GUSTAVE HORNING

Gustave Horning, 75, retired executive of J. W. Clement Company, Buffalo, died of a heart attack on May 10. Mr. Horning came to Buffalo with his parents as a boy and in October, 1895, went to work as a compositor for the J. W. Clement Company.

After John W. Clement died in 1907, Mr. Horning and David L. Johnston operated the printing plant for the Clement estate. He was named vice-president in 1920, continuing in that capacity until 1926 when he retired. Since that time he has served on the firm's board of directors.



Each year since 1928, The Society of Typographic Arts, a Chicago organization, has conducted an exhibition of design in Chicago printing. Award winners in this year's show are reproduced above. All designs in the exhibit are by Chicago artists.



"BOOKS BY OFFSET" SHOWN

The exhibition of Books by Offset Lithography was opened May 1 in New York City with a showing of 58 books selected from 588 entries submitted by lithographers and publishers. Representative books from each of these categories were shown: trade books, textbooks, technical books, juvenile books, reprints, sponsored books, and special uses—the latter being books in which the illustrations were done by lithography and the text by letterpress.

Two criteria were used in selecting the books—excellence of design and excellence of reproduction. The judges picked books from the area where these two high standards overlapped: books that were not only well designed, but also successfully reproduced by lithography—books whose appearance would satisfy both artist and craftsman.

The judges were Harry N. Abrahams, Book of the Month Club; Dr. Hellmut Lehman-Haupt, historian of books at Columbia University and former custodian of the Gutenberg Museum, Mainz, Germany; Larry June, June & Osborne; Paul McPharlin, book designer; and Lewis F. White, L. F. White Company.

The exhibition, which was shown at the Lithographers National Convention in Atlantic City in May and later in the month at Glessner House, Chicago, was conducted by the Books by Offset Lithography, Incorporated, under the sponsorship of the Joint Lithographic Advisory Council, which is made up of the Lithographers National Association, with the National Association of Photo Lithographers, and Amalgamated Lithographers of America. Financial support was given by supply firms.

PHOTO ENGRAVERS CONVENTION

The American Photo-Engravers Association, which for three successive years conducted its annual conventions by mail, will hold its fiftieth anniversary convention at the Bellevue-Stratford Hotel, Philadelphia, October 14 to 16. The decision to hold an old-fashioned convention, plus an exhibition of equipment, materials, and supplies, was made at a meeting of the executive committee in Chicago, April 1 and 2.

Louis Flader, the commissioner of the association, was granted authority to select a city in which best arrangements could be made for the convention. He surveyed thirteen cities which were on the approved list, found that ten of them could not offer adequate hotel facilities, then from the remaining three, he decided that Philadelphia was the best suited for the purpose.

A resolution was adopted at the meeting of the executive committee requesting "officers and members of the International Association of Photo-Engravers Union, in sole control of the manpower in the photoengraving industry," to face the manpower situation in the industry "realistically and to take appropriate action to remedy the shortage, and thereby prevent the loss of business and job opportunities which under existing conditions have become inevitable."

A. L. GIBNEY ADVANCED

Albert L. Gibney, recently retired from duty in the United States Navy with the rank of lieutenant (s.g.), has been appointed sales promotion and public relations manager of the Strathmore Paper Company, West Springfield, Massachusetts.

Prior to the recent war, Mr. Gibney held the position of assistant sales promotion manager and represented the company in the southern and southwestern territories, having joined the company in 1939. He was graduated in 1938 from the Harvard Business School where he specialized in sales management and advertising, having finished at Dartmouth College in 1936.

COLOR PREFERENCES

A small but interesting folder, "U. S. Regional Color Preferences," has been issued by the Eagle Printing Ink Division of Sun Chemical Corporation, as the nineteenth folder of its Color Facts series. The folder points out that sunlight is an influencing factor in human preferences for color, and demonstrates this with a map which shows the relative hours of sunlight to be expected in different parts of the United States and color preferences in each area.

INTERTYPE EARNINGS INCREASE

Net earnings of Intertype Corporation for the three months ended March 31 were \$84,484.08, compared to \$74,114.93 for the corresponding period in 1945. Gross profits for the period were \$429,553.19.

LANSTON ISSUES BROCHURE

Langston Monotype Machine Company has issued a 12-page brochure containing reprints of a series of nine advertisements, each of which shows the use of a new Monotype face of type developed within the past decade.

"These new Monotype faces are submitted as evidence of our purpose to provide Monotype owners with facilities which will permit them to meet the demands of book and magazine publishers and buyers of commercial printing and advertising," is one of the statements made.

Two of the pages in the brochure carry an address made by Frank M. Sherman, advertising manager of the company, titled "Suggestions for Enhancing the Readability of the Printed Word."

In his reference to use of the words, "readability" and "legibility," Mr. Sherman said that "readability carries an implication of mental understanding as well as visual perception, and for this reason is to be preferred to legibility when the application is to type printed on paper."

Considering readability from another viewpoint, Mr. Sherman wrote: "Tests show that type sizes from 9 to 14 point are approximately equal in readability;

MONTREAL—VOTRE RENDEZVOUS



After references to papers to be used to increase readability, Mr. Sherman mentioned that some of our most popular types, such as Caslon and Bodoni, were originally cut for printing on soft paper which had been dampened, and that these types do not have the same "color" when printed on finished or coated stock. He suggests testing types on the paper to be used.

Mr. Auer also announced that Edward Foster, connected with the company for fifty years, in recent years of which he was vice-president and general manager of the saw division of the company, retired on March 31. His successor is Daniel Beisinger, thirty-eight years with the company, who had been serving until recently as manager of the West Coast sales and also of the manufacturing branches of the saw division.

All officers of the company were re-elected by the board of directors. They are: chairman of board, Harold M. Tillington; the vice-chairman, Clifton N. Bradley; the president, Joseph L. Auer; vice-president and general manager, Arthur Dressel; vice-president and the treasurer, T. S. Chadeayne; secretary, C. E. Littleton; comptroller, William F. Byrne; assistant treasurer, J. R. King; and the assistant secretary, J. M. Lehmann.

Henry Spero has purchased the financial interest of his brother, Jerry Spero, in the partnership operating under the name of Type and Press of Illinois, in Chicago, and has incorporated the business. With the sale of his interest, Jerry Spero has withdrawn from the business. In his announcement Henry Spero said that the address and telephone remain unchanged, and "also unchanged will be our determination to remain a clean and constructive force in the industry we serve."

The judges were Laurance B. Siegfried, head of the School of Printing, Carnegie Institute of Technology; Lowell Thomas, radio commentator; and Harold Van Doren, an industrial designer. The competition for honors was limited to English language newspapers

H. A. Batten, president of N. W. Ayer & Son, in commenting on the contest said that "publishers recognize the role of good typography in creating papers which are attractive and interesting to



16th Annual Exhibition of Newspaper Typography

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

In the group of newspapers of less than 10,000 circulation, first honorable mention was voted to *The Owensboro Inquirer*, Owensboro, Kentucky; second

★ ★ ★ ★ ★ ★ ★ ★

Productive hour costs of lithographic presses are to be compiled from data which the Lithographers National Association has requested from members and non-members to whom questionnaires have been sent concerning their operations during 1939, 1945, and 1946. Following receipt and compilation of figures as received from all plants, index averages will be computed for each of the three years covering the costs of operation for the nation, for various sections of the country, for size of plants, for various sizes of cities, and for the class of work produced. Results will be furnished to all members of the association, and to non-members who helped

to achieve objectives by furnishing the data requested by the association.

Statistics requested from each establishment for each kind of press include the direct labor manufacturing cost per productive hour, all other manufacturing costs, selling and administrative costs, total or all-inclusive costs, the percentage of productivity upon which these hourly costs are based, and annual percentage of depreciation.

The operational data requested in terms of a single press include average production of sheets per press, per running hour, the average makeready time, average makeup time, press crew, and type of work produced.

NEWSPAPERS BY OFFSET

How small weekly and daily newspapers are successfully produced by the offset lithographic process is illustrated in an eight-page, tabloid-size newspaper produced by the offset process, called the *ATF Offset News*, published by the American Type Founders Sales Corporation, Elizabeth, New Jersey. The paper is a report on an investigation of newspapers by offset made by the firm.

Four pages of the illustrated *ATF Offset News* consist of detailed and illustrated descriptions of newspapers that for several years have been produced by the offset process, and one paper that has successfully used offset for the past six years.

Fred E. Darke, editor of *Riptide*, a weekly newspaper published in Santa Cruz, California, writes an account of his experiences, mentioning that because his paper is printed by offset it is possible to produce a local pictorial publication "with a minimum amount of stereotyping and composition." He said that "it is much cheaper to print pictures than it is to set type, and far more interesting to the reader." He referred to pictures of weddings, which require little reading matter, while for a news story, without a picture to illustrate it, a column of type would have to be set. Mentioning that "people like pictures," he reported that his staff used to take many pictures until he enlisted three photographic studios which furnish pictures to the newspaper in exchange for a credit line.

"The photographers tell us that we have, incidentally, increased their business," reported Editor Darke.

Another editor, Rigby Owen, described in the *ATF* publication how his newspaper, *The Daily World*, published at Opelousas, Louisiana, has been printed by offset lithography since December 24, 1939, and "is no longer an experiment but an accomplishment which deserves the attention of the entire trade."

Editor Owen said that offset is no cheaper than producing a newspaper by letterpress for towns of the size in which he operates, but that "local reader-interest created by the use of pictures, and the greater flexibility offered his advertisers result in increased income." He derives additional income from commercial work done by offset. He reported that national advertising is sent to him in proof form rather than in the form of mats or stereotypes, and that by reproducing ads photographically by the litho process, all they require is the local dealer's signature. Since proofs of such signatures are always on hand, it takes but a few minutes to prepare advertising for publication in the newspaper.

DISCUSS PROBLEMS OF INDUSTRY AT CONFERENCE HELD IN NEW ENGLAND

● MORE THAN four hundred members of the printing and allied industries of New England attended the stimulating and educational New England Conference for the Graphic Arts in Boston on April 1, 2, and 3. The conference, second of its kind in the area in recent years, was underwritten by printers and the equipment firms, with Philip J. McAteer as general chairman.

The opening feature of the conference was a book auction on Monday evening, April 1, under the auspices of the Boston Club of Printing House Craftsmen. Proceeds were turned over to the club's educational fund.

Industry leaders from New England and other parts of the country addressed the conference sessions on Tuesday and Wednesday, covering such subjects as management, production, manpower needs, education, and lithography. Highlights of some of the many constructive talks follow.

How a budget control system installed in 1944 has reduced costs and increased profits at the Rumford Press, Concord, New Hampshire, was described by John G. Gerken, president. The printing industry has been a pioneer in the establishment of a standard cost system, said Mr. Gerken, but the figures in most plants are not organized for actually controlling costs.

When a job enters the Rumford plant a complete budget, based on previous experience with the same or similar jobs, accompanies the work ticket so that each department knows how many hours they are allowed for every operation. When the job is completed results are tabulated to show the actual operations as compared to the budget set for it. Copies are sent to supervisory executives in all departments, and results are posted on the bulletin boards.

Mr. Gerken emphasized that it is very important to sell the budget control system to the employees. "We established immediately the fact that we were after the problem and not after the individual worker," he said. To bring the workers into the plan, the company set up some labor-management committees to work together on standards established and the problems pursuant to meeting these standards. Many practical suggestions were received from the employees.

Employees have the privilege, through their duly elected representatives, of looking at the operating statements and the balance sheet each month. The entire personnel knows what the profit is within ten minutes after the treasurer has the complete figures.

The plan has stimulated a spirit of competition between departments, and within a department where workers try to beat their previous production records. It has also stimulated "pride of performance."

Defining precision printing as "so controlling the accurately predetermined tolerances of each step of the printing process that subsequent adjustment becomes unnecessary, or at least causes a minimum of delay," Edward M. Passano, vice-president of the Waverly Press, Baltimore, showed how this policy was carried through in all departments of "America's most highly engineered printing plant."

Several times in the course of his talk Mr. Passano emphasized the impor-

tance of air conditioning in precision printing. "We feel very strongly that any complete fulfillment of the precision program is closely allied with air conditioning. We originally put in some air washers in 1925. Those have been replaced at one time or another, and at the present moment the set-up is complete year-around air conditioning both with regard to temperature and humidity maintained in all manufacturing departments."

One obvious advantage of air conditioning, of course, is the control of the paper dimensions and behavior in the pressroom. Waverly requires its paper to be furnished with a specified relative humidity, which is maintained throughout the printing operation. Air conditioning is also necessary for the proper use of fast-drying inks. In pre-makeready, air conditioning prevents variance in the height of wood on which photoengravings are mounted. Waverly buys all its engravings unmounted, then mounts them to predetermined tolerances. Humidity and temperature control also make possible universal use of wood reglets, which help to keep the forms lighter.

More attention should be given to the type of equipment purchased in relation to the kind of work done or sought, said John D. Taylor, president of the J. W. Clement Company, Buffalo. He told how his company analyzed the market in its area, saw a field for color and big edition printing, then procured the best equipment it could find for low unit production cost on long run jobs.

Commenting on the need for recruitment and education of new workers, as emphasized by previous speakers, Mr. Taylor said the industry should go a step further and sponsor a program of scientific selection of the personnel. He advocated setting up standard tests of mechanical ability as a prerequisite for a good training program. He suggested that the New England printing industry might experiment in this direction, then offer its experiences to the Printing Industry of America for a nationwide application. Mr. Taylor told *THE INLAND PRINTER* that he had had a great deal of success in using aptitude tests for screening purposes.

Four reasons why a letterpress printer should have an offset department were offered by Arthur Wetzel, president of Wetzel Brothers, Milwaukee, operator of a combination plant. The reasons are: (1) offset is a recognized process which has passed beyond the experimental stage; (2) addition of the process and the additional equipment will spread overhead over more units, both in letterpress and offset, when the time comes to knuckle down again in a competitive market; (3) offset will aid the printer in selling more work to his present customers; and (4) it will open new markets with new customers, for letterpress as well as offset.

"Putting in offset is the natural progression in the life of a printer," said Mr. Wetzel. "The early start has often been made with a platen press, then a feeder was added, then a Kluge to be followed by Verticals, then by cylinder presses. The addition of offset equipment is just as much a part of the improvement in the plant as any of the previous steps taken."

At the conclusion of his talk Mr. Wetzel displayed samples of work done in his plant by both processes, including combination letterpress-offset jobs. He gave reasons why one or both processes had been chosen for each job.

Walter E. Soderstrom, executive secretary of the National Association of Photo-Lithographers, enumerated the expense, manpower, equipment, market, and competitive factors that should be studied by the printer before he decides to enter the offset field. He distributed the booklet entitled "The Experiences of Mr. Hopewell," which sets forth, in question and answer form, the information he gave in his talk. Copies may be procured from the NAPL offices, 1776 Broadway, New York City 19.

Recognizing the need for relieving the manpower shortage, Anthony J. Andrade, international and business representative of Boston Printing Pressmen's Union No. 67 and Press Assistants' Union No. 18, remarked that "the unions, I am sure, will give consideration to amending their present quota of apprentices to journeymen for a period of time so that the number of apprentices needed can be made." He reported that a survey made by the unions, in cooperation with employers in Boston and other New England cities, had revealed the average age of pressmen and assistants to be very high. This discovery led to the formation of labor-management apprenticeship committees which have agreed upon a formula of apprenticeship standards to be used as a basis for training apprentices in the future. Employers have also made surveys, he said, and have presented data as to the physical requirements of their plants and the number of apprentices required in the next four years.

If a survey were made of the average age of printing plant owners, operators, and executives, it would probably be found as high as that of productive workers, stated Laurance B. Siegfried, head of the department of printing, Carnegie Institute of Technology. Asking printers "what they were doing to replace themselves," he urged the industry to pay more attention to training for management. He said he was endeavoring to revise the curriculum at Carnegie to give more emphasis to executive training all the way up to the plant management level, without at the same time neglecting the art and craft phases of printing education.

Others who spoke at the conference sessions were Millard D. Taylor, Rand Avery-Gordon Taylor Incorporated; Leonard J. Raymond, Dickie-Raymond Incorporated; Lawrence F. Whittemore, Federal Reserve Bank; William J. Fortune, the National Shawmut Bank; and Wallace Strathern, New England Coke Company, all of Boston. MacD. Sinclair, the editor of *Printing Equipment Engineer*, gave a review of new developments in machinery and supplies.

The guest speaker at a luncheon on Tuesday, held jointly with the Boston Advertising Club, was Harry Harding, vice-president of Young & Rubicam, New York advertising agency, and former art director of Barta Press, Boston. The conference concluded Wednesday with the luncheon meeting which was addressed by Raymond Blattenberger, vice-president of Edward Stern & Company, Philadelphia, and a director of the Printing Industry of America. He urged support of the PIA as a means of raising the level and promoting the welfare of the printing industry.

DUTCH WERE HELPED BY UNDERGROUND PRINTING

● The Dutch printing industry, from whose presses there issued during the German occupation torrents of illegal newspapers, forged identification cards, and counterfeit ration booklets, is now in ruins, according to Gerard M. van Wagtenonck, former supervisor of the Dutch underground press activities.

Mr. van Wagtenonck is in this country as a representative of the State Papers Department of the Netherlands and of the Federation of Dutch Master Printers, to study the possibilities of exporting printing machinery and materials to his country. In a survey of the Dutch printing industry he made after the war ended, Mr. van Wagtenonck learned that the Nazis had taken 1,531 machines and 6,500,000 pounds of type metal into Germany. Many other printing machines were destroyed in the



Gerard van Wagtenonck displays the "Victory" edition of Dutch paper. Queen Wilhelmina's picture is outlined by borders of red and blue

war, and whole printing and newspaper plants were blown up when the owners refused to cooperate with the Nazis. Before the war Holland had 3,000 printing plants, the largest of which employed 450 people.

The printing industry saved thousands of Dutch citizens from being sent into Germany to become slave laborers by printing forged identification cards. They overcame the difficulty of counterfeiting the watermark in the official cards by printing two sheets, one of which had the watermark on the back, then pasting them together, back to back. Later they raided the German-controlled government printing office to obtain quantities of the watermarked stock for the cards.

Dutch printers used great ingenuity in turning out material for the underground. Deprived of electric current and gas to run their presses, they powered them with bicycles, the men pedaling in half-hour shifts, or they would hook up an automobile motor to the press when it could be done without the noise attracting the Gestapo. Sometimes the compositors in newspaper plants would actually set up illegal material right under the noses of the Nazis.

Mr. van Wagtenonck and other underground leaders were kept informed

of Gestapo activities by the Dutch head of the criminal investigation bureau, who would attend the German police conferences, then report to the underground. Sometimes patrol wagons were used for the distribution of the underground newspapers and police helped distribute the false identity and ration cards that were so vital.

Shown in the photograph is the "Victory" edition of the underground paper, *De Nieuwe Amsterdammer*, printed the nights of May 4 and 5 while the allied troops were preparing to seize the city. So sure were the resistance workers of liberation that for the first time they accepted advertisements in the paper, which carried a picture of Queen Wilhelmina bordered with red and blue. Fifty thousand copies were printed on a Miehle Vertical which was powered by a Ford V-8 motor.

In June Mr. van Wagtenonck, who was in the printing equipment field before the war, will join a commission of ten prominent Dutch printers, headed by Pieter Borst, secretary of the Dutch Federation of Master Printers, who are coming to the United States to study printing methods here.

CITES DIFFICULTIES OF G.I. JOE

Difficulties encountered by war veterans who wish to enter the printing industry under the "on-the-job" training programs provided by Public Law No. 346 are mentioned in an article by Ben C. Pittsford, secretary of Chicago Typographers Association, which appeared in *The Trade Compositor*, publication of the International Trade Composition Association. He quotes a GI Joe who wished to get into the graphic arts because of his having done some work in that line in the Navy, preferring to do the proofreading. Mr. Pittsford said in part:

"True, a plan has been formulated known as on-the-job training which has the sponsorship of the Graphic Arts Association of Illinois, the approval of the Illinois Board of Vocational Education, and ties in with the Public Law 346—the GI Bill of Rights. The training program, however, requires that the veteran must find a firm that agrees to employ him at a stipulated wage for a stipulated time. Without an employer to take over the responsibility the veteran has no recourse to be trained in his chosen vocation."

Mr. Pittsford referred to his experiences trying to find openings for returned service men and said that his only success was in placing men in open shops which are not restricted by union rules. He spoke also of the discouragement of ex-service men going from one shop to another trying to find openings in the printing industry, but because of their not belonging to a union, or not having been registered as apprentices before the war, they can not get opportunities to enter the industry.

ANNOUNCE ESSAY WINNERS

Richard E. Oransky, 18, senior at Portland High School, Portland, Maine, was winner of the \$1,000 savings bond grand prize in the tenth annual IPI essay contest, sponsored jointly by the National Graphic Arts Education Association and the International Printing Ink division of the Interchemical Corporation. In making the announcement, Fred J. Hartman, educational director of the association, said that 6,000 students of printing in the United States

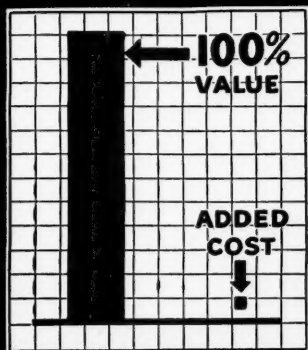


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and Canada participated in the contest. The theme was "Printing and World Peace."

Frank Brenner, a 17 year old student at the New York School of Printing, who came to this country two years ago from England after having left Nazi Germany when he was ten years old, was winner of the regular contest first prize—a \$500 savings bond.

Sidney C. Simpson, 18, son of the president of the Dodd-Simpson Press, Montreal, and a student of the School of Graphic Arts in Montreal, won a double prize of a \$200 savings bond, and \$100 cash. He was awarded the \$200 prize because his essay was second in content value, and the \$100 was won by him for producing the best printed entry.

Julius Kieves, 18, of Brooklyn Technical High School, Brooklyn, was winner of the third regular prize—a \$100 savings bond—and the fifth prize for a printed essay which was \$10 in cash.

Chandler R. Meloy, of the John M. Francis Polytechnic High School, Los Angeles, won the fourth prize of a \$50 savings bond, and John Randolph, of the Gerstmeier Technical High School, Terre Haute, Indiana, won the fifth prize of a \$25 bond.

Twenty-five other students won the sixth to the thirtieth prizes, receiving \$5.00 in savings stamps.

Harry L. Gage, vice-president of the Mergenthaler Linotype Company, Brooklyn, served as chairman of the committee of judges. Other judges were C. R. Conquergood, president, Canada Printing Ink Company, of Toronto; Major George Fielding Elliot, radio commentator; W. E. Griswold, executive director, Lithographic Technical Foundation, and Frederick J. Libby, executive secretary, National Council for Prevention of War.

The judges who selected the grand prize winner were Mr. Gage, R. W. Smith, president of the International Printing Ink division of the Interchemical Corporation, and Fred J. Hartman, executive secretary of the association.

INTRODUCE LAWSON CUTTER

Officials of the E. P. Lawson Company, New York City, and one hundred representatives of the printing and binding trades participated in the ceremony held in the Lawson showrooms on April 15, at which the new Lawson paper cutter—the Lawson 38—was unveiled and named.

David W. Schulkind, the president of the company, during his introductory speech, told of the development of the Lawson cutter, after which the treasurer of the company, William Hourigan, introduced Harvey Glover, president of the Sweeney Lithograph Company, of Belleville, New Jersey, prominent in lithographic and the Craftsmen's movements, to "christen" the new product. Mr. Glover did so with a bottle of champagne, saying:

"May you cut your name around this world, and may you always be a pride of achievement for your creator, the E. P. Lawson Company."

Fred Seybold, chief engineer of the company, who designed the new cutter, made the first cut of paper with the machine, after which Frank Cady, chief maintenance engineer, demonstrated its uses, and explained its features to the audience.

Mr. Schulkind announced that the machine would be on continuous display in the Lawson showrooms during the next few months.

WILL ASK WAGE INCREASES

Chicago Typographical Union No. 16 has published a proposed contract for the information of its members which calls for an increase of wages in newspaper offices from \$2.0827 an hour for day work to \$3.02 an hour for one year, beginning October 21. It is proposed to reduce the day shift work week from 36½ hours to 30 hours. Thus the weekly wage, as proposed under the demands to be submitted to the newspaper publishers which will be the basis for collective bargaining, will be \$90.60 for 30 hours work, compared to the present scale of \$75.50 for a work week of 36½ hours. The night wage scale, as proposed, will be \$99.66 for a work week of 30 hours, which will make the hourly rate \$3.322, compared with the present rate of \$2.2343 an hour. The third shift's hourly rate will be boosted from \$2.70 an hour for a work week of 30 hours, to an hourly rate of \$3.9864, making the proposed weekly rate of 30 hours, \$99.60, compared with the present scale of \$77.00 for the same number of hours.

In the proposed contract, the union will request six holidays with pay during the year; four weeks vacation with pay, instead of the present three; severance pay of one week's pay for every six months in the employ of the newspaper up to thirty weeks; and sick leave pay for two weeks each year, with the provision that "unused sick leave pay shall be credited to the member from year to year."

The job scale committee of the union is working on a schedule of demands for increased pay in accordance with terms of present two-year contract under which wages may be considered as of September 4, 1946, provided either party gives sixty days notice prior to that date of its intention to request readjustment of wages.

OFFER \$200,000 AWARDS

Persons engaged in the design, manufacture, and construction of any kind of printing machinery or parts, are invited to participate in a competition in which \$200,000 will be distributed in 452 awards "to encourage study and preparation of papers on design, research and education, application and use of arc welding," on the basis "that it will benefit industry as a whole." The competition is being promoted by the James F. Lincoln Arc Welding Foundation, Cleveland 1, Ohio, and is called the "\$200,000 Design-for-Progress Award Program."

In the contest, printing machinery is designated as one of 39 divisions in which activities of the foundation are being promoted. The contest closes June 1, 1947. Details may be obtained by interested persons from the secretary of the foundation.

ANNOUNCE NEW EXECUTIVES

The Rotogravure Engineering Company, New York City, affiliated with the Miller Printing Machinery Company, has just announced the appointment of Emory W. Worthington, as vice-president and chief engineer, and John W. Kight as vice-president and assistant treasurer.

Prior to his present connection, for twelve years Mr. Worthington was associated with the Goss Printing Press Company, Chicago, successively as press designer, assistant to the general manager, and chief development engineer. He recently spent six months in England to familiarize the postwar plans of

the American Goss organization to its British personnel. He is a member of the American Society of Mechanical Engineers and is credited with having made a number of inventions and improvements in machines used in letterpress and gravure.

Mr. Kight, until recently a lieutenant in the United States Army, was awarded the Legion of Merit "for exceptional meritorious conduct in the performance of outstanding service." Mr. Kight is a graduate of the Engineering School of Lehigh University and has served in specialized executive capacities in metallurgical departments of several leading companies.

RECEIVE FIRST OFFSET PRESS

Veterans of World War II who have organized the Quality Press in Paterson, New Jersey, have the distinction of having received the first ATF "Chief" offset press delivered by the American Type Founders for civilian use in northern New Jersey.

Clifford B. Robinson, who will manage production in the new company which specializes in photo-offset printing, was for five years an officer in the United States Army during which he organized, trained, and installed a complete offset printing unit and managed it for the air forces. Ralph W. Wolff, who served for five years as an infantry officer, will handle the sales in the new company. All the other employees of the company were also in the armed forces.

MAKES FIRST POSTWAR DELIVERY

On April 26, R. Hoe & Company shipped the first postwar rotary web press—a 12-unit rotogravure—weighing about 275 tons, measuring 125 feet in length, to the *St. Louis Post-Dispatch*, so Arthur Dressel, vice-president and general manager, has announced.

Prior to shipment, the press was on exhibition at the company's manufacturing plant in the Bronx, New York, and was viewed by publishers in attendance at their recent convention. The publishers were informed that the press was ordered prior to our entry in the war, and that it is capable of printing in three sizes—full page, tabloid, or supplement—in a combination of monochrome and color. It is also capable of producing 32 pages of tabloid or supplement in full color on all pages. The features of this new machine include photo-electric, automatic, and remote control register devices, full speed splicing mechanisms, and high-speed enclosed ink fountains with circulating ink systems. While the manufacture of the press was started in 1941, no work could be done on it during the war.

Mr. Dressel announced that work on other prewar orders is being done in the company's factory for newspapers published in various parts of the country. These presses, though ordered before the war, are being re-designed so that all benefits from manufacturing improvements will be included in the finished products which will be ready for delivery during the summer months.

RETURNS TO CIVILIAN WORK

Darwyn C. Jackson, recently discharged from the United States Army Air Forces, has been appointed as the promotional manager of the printing machinery division of the purchasing department of the Western Newspaper Union with the headquarters at Omaha, Nebraska.

Levelcoat* PRINTING PAPERS



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ILLINOIS Chicago..... Berkshire Papers, Inc. Chicago..... Chicago Paper Company Chicago..... Midland Paper Company Springfield..... Capital City Paper Company	OREGON Eugene..... Zellerbach Paper Company Portland.....
INDIANA Indianapolis..... Crescent Paper Company	PENNSYLVANIA Philadelphia..... Paper Merchants, Inc. Philadelphia..... D. L. Ward Company Pittsburgh..... The Chatfield & Woods Co. of Pa.
IOWA Des Moines..... Carpenter Paper Company Sioux City.....	RHODE ISLAND Providence..... Carter, Rice & Company Corp.
KANSAS Topeka..... Carpenter Paper Company Wichita..... Western Newspaper Union	SOUTH CAROLINA Greenville..... Dillard Paper Company
KENTUCKY Louisville..... The Chatfield Paper Corp.	TENNESSEE Chattanooga..... Bond-Sanders Paper Co. Jackson..... Carroll Paper Company Knoxville..... Southern Paper Company Memphis..... Tayloe Paper Company Nashville..... Bond-Sanders Paper Co.
LOUISIANA Baton Rouge..... Louisiana Paper Co., Ltd. New Orleans..... The D and W Paper Co. Shreveport..... Louisiana Paper Co., Ltd.	TEXAS Austin..... Carpenter Paper Company Dallas..... " " " Fort Worth..... " " " Harlingen..... " " " Houston..... L. S. Bosworth Co. Inc. Lubbock..... Carpenter Paper Company San Antonio.....
MARYLAND Baltimore..... Baltimore Paper Company, Inc.	UTAH Salt Lake City..... Zellerbach Paper Company
MASSACHUSETTS Boston..... Carter, Rice & Company Corp. Worcester..... Charles A. Esty Paper Company	VIRGINIA Richmond..... Cauthorne Paper Company
MICHIGAN Detroit..... Seaman-Patrick Paper Co. Grand Rapids..... Carpenter Paper Company	WASHINGTON Seattle..... Zellerbach Paper Company Spokane..... " " " Walla Walla..... " " " Yakima..... " " "
MINNESOTA Duluth..... John Boshart Paper Company Minneapolis..... Carpenter Paper Co. St. Paul.....	WISCONSIN Milwaukee..... The Bouer Paper Company
MISSOURI Kansas City..... Carpenter Paper Company St. Louis..... Beacon Paper Company St. Louis..... Shaughnessy-Kniel-Hawe Paper Co. St. Louis..... Tobey Fine Papers, Inc.	

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THE INLAND PRINTER for June, 1946



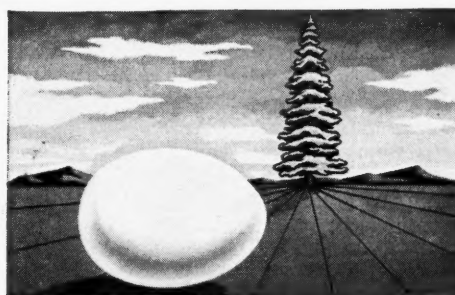
This advertisement is one of a series appearing in four colors in Fortune, Nation's Business, United States News, Newsweek and Business Week.

Test your word knowledge of Paper and Printing



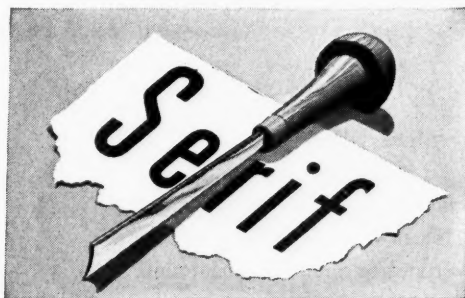
1. Fake Color

- ☐ Faked black plate from color copy
- ☐ Distorted color separation
- ☐ Color plates from monochromatic copy



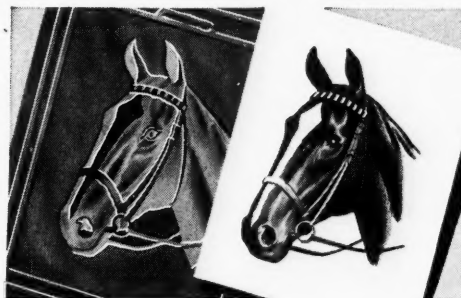
2. Alum

- ☐ A kind of pulpwood
- ☐ Aluminum sulphate used in paper
- ☐ Egg white used in photo paper



3. Serif

- ☐ A Gothic type face
- ☐ A fine line in a type character
- ☐ An engraver's tool



4. Multifect

- ☐ A plastic electro mold
- ☐ A binding process
- ☐ A paper for volume printing

ANSWERS

1 Fake Color is the production of color plates from monochromatic (single hue) copy. Beautiful color work, from the simplest to the most subtle, reproduces with glowing fidelity against the clear, rich whiteness of Levelcoat*—finer printing papers by Kimberly-Clark.

2 Alum is aluminum sulphate, used to set the size, fix color and flocculate the clay in paper. To protect Levelcoat uniformity, Kimberly-Clark makes its own alum, using carefully selected clay and sulphuric acid. No element of quality is ever left to chance.

3 A Serif is a fine line in a type character, generally at the top or bottom. The clear, incisive character of good typography is preserved and heightened when impressed on Levelcoat—considered by thousands of printers a paper of unsurpassed quality.

4 Multifect is a Kimberly-Clark paper especially processed to combine economy and fine printability for big-volume press runs. Outstanding uniformity, brightness, ink affinity and opacity make Multifect paper a splendid medium for more effective printed selling.

Levelcoat* PRINTING PAPERS

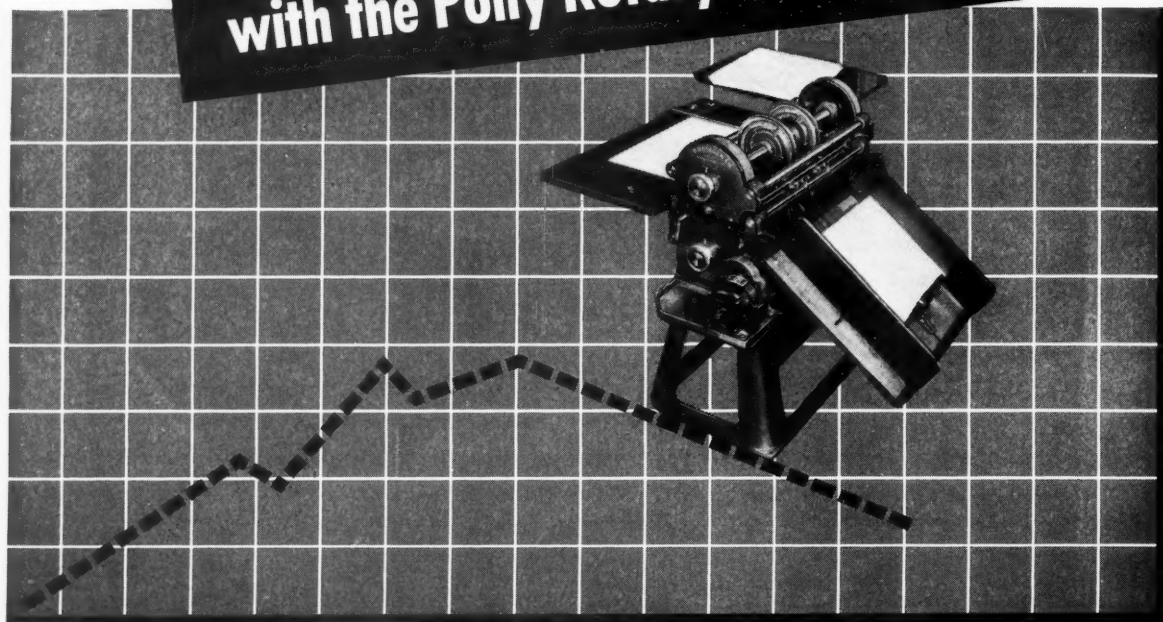
For black and white or color printing in publications, mail order catalogs, house organs and direct mail, select one of these Levelcoat grades—Tru-fect, Multifect or Hyfect.



*TRADE MARK

KIMBERLY-CLARK CORPORATION
NEENAH, WISCONSIN

Hold Down those Rising Costs with the Pony Rotary Perforator



WHEN profits are squeezed by rising costs, the Pony Rotary Perforator is one of the best-paying investments you can make. You get your money back fast, plus a quick and continuing profit, because on identical perforating jobs, using same operator, the Pony Rotary turns out the work at least two or three times as fast (on some jobs four or five times as fast) as any vertical or rotary slot machine.

On every job you use the Pony Rotary it cuts your costs one-half to two-thirds or more . . . gives you *extra* profits that are doubly welcome when rising costs are squeezing profits on every operation in printing plant or bindery.

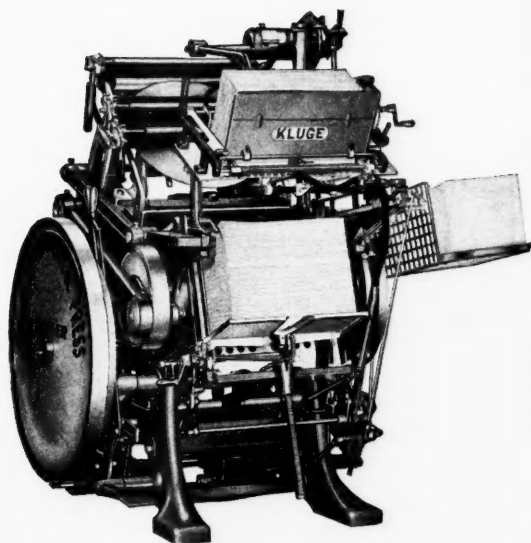
And of course the Pony Rotary gives you finest quality perforating . . . true round hole perforations that do not weaken the sheet unnecessarily yet are easy to tear and preferred by your customers. Sheets lie flat, do not stick together . . . perforating can be done in full sheets before cutting and printing, the really economical way to handle many perforating jobs.

Pony Rotary Perforators are back in production once more. There are many orders on our books, but orders are being filled in rotation just as fast as we can obtain materials. To insure earliest possible delivery, place your order with your nearest Rosback dealer *today*. Or write us for latest bulletin and specifications.

F. P. ROSBACK COMPANY • Benton Harbor, Mich.



WORLD'S LARGEST MANUFACTURERS OF PERFORATORS, STITCHERS AND PAPER PUNCHING AND DRILLING MACHINES



Kluge

IN BUYING
A
PRINTING
PRESS...
INVEST
IN
THE BEST!

...WORTH WAITING FOR TODAY

• The purchase of a printing press is far different from any other purchase that a printer makes for his business. The purchase is not comparable to ordering a ream of paper, requisitioning a pound of ink, or any of the other varied purchases that are made during the course of a business life.

The purchase of a press is a capital investment and that purchase should be given all of the care, thought, and analysis that is by right associated with any major investment in one's business.

Bear in mind, Mr. Printer, that you are going to have to live with your equipment for a long time. Buy the type of equipment that will earn a profit for you in both good and bad times. The Kluge has proven time and time again that it is the *busiest press in any pressroom*. Busy equipment is profitable equipment and an investment in a Kluge is a profitable investment—a press worth waiting for today!

BRANDTJEN & KLUGE, INC.
SAINT PAUL 3, MINNESOTA

To help increase "Take-Home Savings"

THE Treasury Department has published two new booklets to help you and your employees realize the utmost benefit from your Payroll Savings Plan—benefits proportioned to the extent your employees add to "take home savings" by buying and holding U. S. Savings Bonds.

"Peacetime Payroll Savings Plan" for key executives offers helpful suggestions on the conduct of the Payroll Savings Plan. In addition, it quotes leaders of Industry and Labor and their reasons for supporting the Plan.

"This Time It's For You" is for distribution to employees. It explains graphically how this convenient, easy thrift habit works. It suggest goals to save for and how much to set aside regularly in order to attain their objectives. If you have not received these two booklets, or desire additional quantities, communicate with your State Director of the Treasury Department's Savings Bond Division.

See your Payroll Savings Plan through to maintain your share in America's future. It is sound economics and a powerful force for good today—and tomorrow—as a safeguard for stability and a reserve of future purchasing power—money that is kept within your community.



The Treasury Department acknowledges with appreciation the publication of this message by

THE INLAND PRINTER

This is an official U. S. Treasury advertisement prepared under the auspices of the Treasury Department and Advertising Council

Is there *More Magic* in this Mirror?

The halftone screen—a magic mirror, reflecting any scene. Only paper can truly capture its image. And if better papers are made, papers of finer texture, more uniformity, will they find still greater magic in the halftone?

Bryant says "Yes!" And to make that promise good, Bryant research is moving to the most modern paper laboratory in existence—the Graphic Arts Research Laboratory. Here, aided by the latest scientific equipment, Bryant can better continue the improvement of printing paper—know more fully its characteristics and physical properties—and even more important, its worth in a printed piece. The reaction of papers to various inks will be tested and predetermined so that they may do full justice to engravings.

Thus Bryant research will work toward the same goal as your own—better printing. Look to Bryant for the Measured Quality papers that achieve it.

Sold Through Leading Paper Merchants.

BRYANT PAPER COMPANY

Kalamazoo 29F, Michigan





This Printer will get the Order . . .

Let's listen in . . .

"... why not use a Spot-o-gum Postage Saver Envelope printed with a Third Class Indicia? You'll save enough in postage and handling to buy that extra quantity . . . and it shouldn't hurt your returns . . .

"... let Uncle Sam keep your mailing list up to date! This official 'Instructions to Postmaster' paragraph, printed on the envelope, will do the trick for you . . .

"If you want to use a C.O.D. reply card it can't be over $3\frac{3}{16}$ " x $5\frac{5}{16}$ " . . ."

UNITED STATES ENVELOPE COMPANY
14 Divisions from Coast to Coast
SPRINGFIELD 2, MASSACHUSETTS

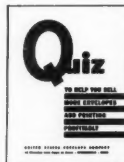
U·S·E Envelopes

 MAILINGS  PACKAGING  SYSTEMS
Your 3-Fold Business Partner

Get the point? The printer is on the inside, helping the customer plan the over-all job. He's building a bigger printing order by showing how to save in postage, in handling — and through the use of standardized U.S.E. forms.

Superman? No! You or any of your salesmen can do the same thing if you'll use the U.S.E. Envelope Analyzer Kit. It's an encyclopedia of information compiled for quick and easy reference, in convenient work-sheet form that you can use on any printing job, anywhere. Ask your paper merchant for a copy . . . or write us.

Want to test your men's knowledge with the U.S.E. Quiz Sheet? Send the coupon now for free copies. E-77p



UNITED STATES ENVELOPE CO.
Springfield 2, Massachusetts

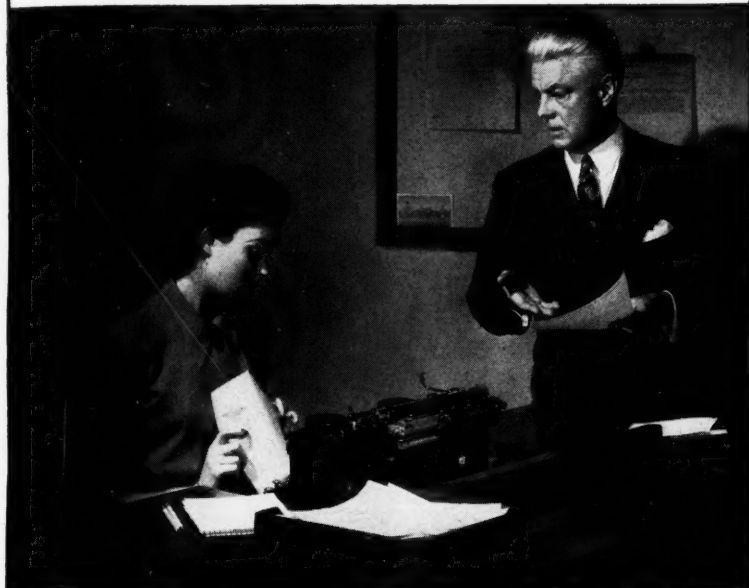
Send me copies of your Quiz Folders with an Answer Card, and an equal number copies of the new U.S.E. Envelope Analyzer Kit — all free and postpaid.

Name..... Title.....
Company.....
Address.....



ASKS KING COTTON:

**"DO YOU INSIST ON NEAT TYP-
ING IN YOUR LETTERS—YET USE
CHEAP PAPER?...REMEMBER,
IN PAPER COTTON IS KING!"**



No matter how hard you are on your secretary, you'll never get letters that will make the impression you want to make unless you use stationery made of cotton fiber. For cotton is the hallmark of quality in modern business papers.

Parsons bond papers, for stationery and documents, are superior in feel, in writing and erasing qualities, in strength, durability and permanence. These are Parsons bond papers:

OLD HAMPDEN BOND, 100% cotton and linen fiber

PARSONS BOND, 100% cotton fiber

L'ENVOI, 100% cotton fiber

LACONIA BOND, 75% cotton fiber

EDGEMONT BOND, 50% cotton fiber

HERITAGE BOND, 25% cotton fiber

If you want stationery or documents that reflect the *quality* of your organization, your business, your profession, remember, *it pays to pick Parsons.*



PARSONS PAPER COMPANY • HOLYOKE, MASSACHUSETTS

When Writing These Advertisers, Please Mention THE INLAND PRINTER



Printers and
Paper Merchants,
Take Note:

*This advertisement
appears in*

NATION'S BUSINESS

UNITED STATES NEWS

FORTUNE

BUSINESS WEEK

*... reaching nearly
a million of your
best prospects*

• • •

Join with us, to
your profit, and
your customers'
satisfaction, in
promoting:

IT PAYS
TO PICK
PARSONS





**"Puttin' on some weight, eh, Mike?"
"Yup! Been takin' it a lot easier
since we switched to Blatchford."**

Maybe Mike the Machinist is stretching it a little when he gives Blatchford Metal all the credit for making his job less irksome. But, like all other observant mechanics, he knows from experience that a good clean, free-working, low-drossing metal like Blatchford can help prevent many of the annoyances and stoppages to which typesetting machines may fall heir.

NATIONAL LEAD COMPANY
Baltimore • Chicago • Cincinnati • St. Louis
E. W. BLATCHFORD COMPANY • New York
MORRIS P. KIRK & SON, INC. • Los Angeles
AMERICAN LEAD CORPORATION • Indianapolis

**LINOTYPE • MONOTYPE
INTERTYPE • LUDLOW**

Blatchford
METAL

LAPP'S new DUO PLATE SOLUTION

for ZINC and ALUMINUM



FOR PLATE MAKING DEPT.

**1 OZ. DUO PLATE SOLUTION
3 OZ. WATER (GUM IS OPTIONAL)**

This makes a full strength solution for zinc and aluminum.

Apply solution with sponge or brush, making sure the surface of the plate is entirely covered. It is not necessary to wash off the solution, just gum down plate and dry thoroughly.



FOR THE PRESS ROOM

**STOCK: 1 OZ. DUO PLATE SOLUTION
3 OZ. GUM SOLUTION, 14° BAUME**

Mix 2 oz. stock in one gallon of water. This will give you an equivalent of 3.8 P.H. fountain solution.

You can mix any amount in advance, as it will not turn sour or lose its strength. This is a plate desensitizer and not an etch. It will not cause a film to accumulate, thereby keeping the grain on the plate open for longer runs. It is harmless to the Flannel and Molleton on Dampening Rollers. It will keep the Brass Water Fountain Roller free from all scum and ink. It will not strip the Steel Ink Roller.

J.H.&G.B.SIEBOLD, Inc.

**"OVER HALF CENTURY OF SERVICE"
MANUFACTURERS OF**

PRINTING — INKS — LITHOGRAPHIC

**AND SUPPLIES
EVERYTHING FOR THE LITHOGRAPHER**

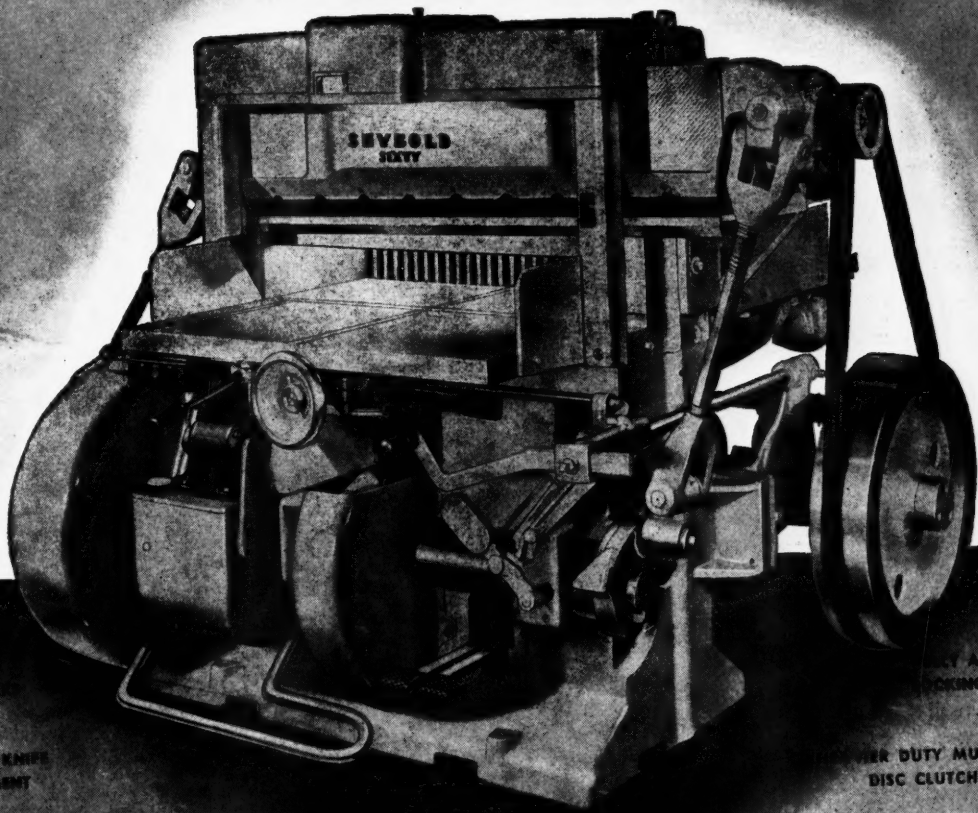


**101 SIXTH AVE., NEW YORK 13, N.Y.
TELEPHONES: Walker 5-5565-66-67-68**

EVEN SAFER • MORE ACCURATE • MORE DEPENDABLE

SEYBOLD SIXTY

SEVEN SIZES FROM 40" TO 64"



FASTER AUTO SPACING

FINGER-TIP KNIFE
ADJUSTMENT

FLOODLIGHTED TABLE
AND GAUGES

SCIENTIFICALLY DESIGNED
KNIFE ACTION

LOW MAINTENANCE METAL
CLAMP FRICTION UNIT

EFFORTLESS CLAMP
PRESSURE CONTROL

SEYBOLD TOE-TIP TREADLE
BOOSTER
(Extra on smaller sizes)

HARRIS-SEYBOLD PRECISION
CRAFTSMANSHIP

HEAVY DUTY MULTIPLE
DISC CLUTCH

SAFELY AUTOMATIC INTER-
LOCKING SAFETY DEVICES

HARRIS-SEYBOLD

HARRIS PRESSES • SEYBOLD CUTTERS • OTHER GRAPHIC ARTS EQUIPMENT

paper miracle, u.s.a.

America has used more paper per capita in every year, and decade, and century, than any other nation on earth. Freedom to go into business, conduct a business, advertise a business, print the news, write a book—all of these freedoms meant paper, and more paper, and more paper.

We never miss plentiful basics, such as paper, until there is a scarcity or shortage. They had to take paper, planned for printing Bibles, to print the messages of freedom during the Revolution. Somehow we never realize the importance of a staple until, by a reversal of economics, it becomes a luxury.

To those engaged in printing, publishing and advertising, the war years have been years of great paper scarcity. But all of us felt that with the end of the war, and with all paper production earmarked for the ways of peace, paper would again be plentiful. It isn't. Paper is still scarce. But there is no paper shortage. This is a paradox which requires an explanation. Mills are producing more paper than ever before. But by that same reversal of economics, paper remains a luxury because there is more demand for it than ever before. New publications are entering the field. Old publications are increasing their lineage. Billions of labels and packages for consumer goods are required. Advertising again turns to its actual job of selling by the printed word. Paper! Paper! The mills are swamped with orders, and even under speeded-up production cannot produce enough paper to meet the demand.

Necessity has taught us the use of lighter weight papers, curtailment of sizes, as well as other wartime paper stretching devices. West Virginia Pulp and Paper Company, without sacrificing a single standard, without lagging for a minute in paper production, still cannot say when its supply can meet the demand. But we can say it will most likely be when all of us have a firmer grasp on our economic and production problems.

Secure your copy of Westvaco Inspirations for Printers No. 159, which reproduces on its cover the illustration appearing here. Write or phone your nearest Westvaco distributor, or one of the addresses listed below.

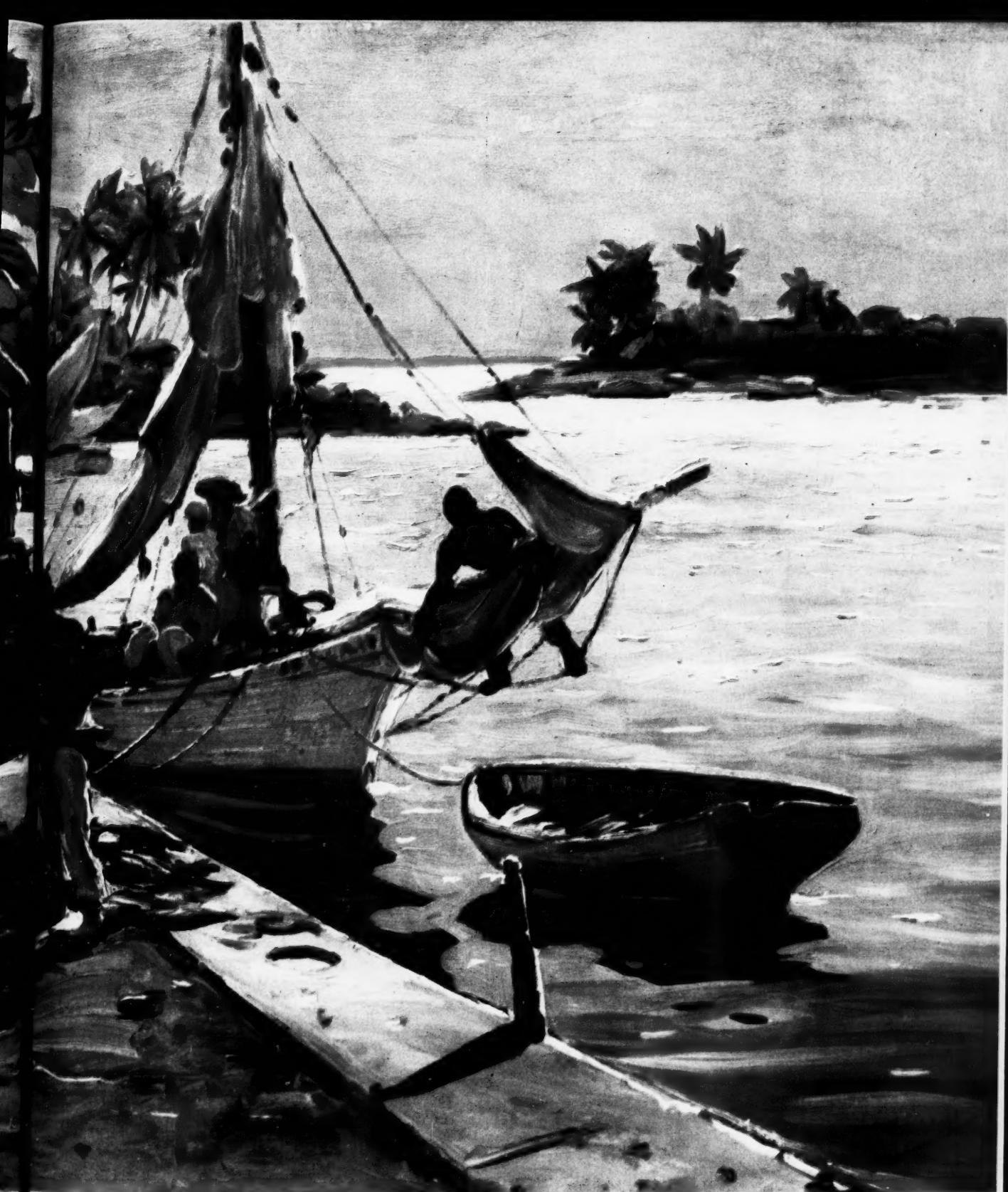
the cover artist

Anthony Thieme, one of the outstanding artists of the present day was born in Holland in 1888. After a course of study in Germany and Italy he came to the United States, where he has been painting for the past quarter of a century. His landscapes, seascapes and other outdoor scenes have won many awards and medals of merit. His works are represented permanently in The Metropolitan Museum of Art, New York, The Museum of Fine Arts, Boston, The Albany Institute of History and Art, and many other museums and institutes of art throughout the country.

west virginia pulp and paper company



230 Park Avenue, New York 17
35 E. Wacker Drive, Chicago 1
Public Ledger Building, Philadelphia 6
503 Market Street, San Francisco 5



storm brewing in the bahamas
by anthony thieme
from the painting in the
grand central art galleries, new york

westvaco inspirations for printers 159



HAVE YOU been asked to produce something which would be possible to print yet impossible to fold? Something that has never before been done—something that you can't do on your present folding machine . . . something which everybody tells you can't be done (except folding by hand and today's cost of labor makes that absolutely impractical and impossible)?

• Will you consult us? We are at your service and thanks to the 1200 years of experience (experts—40 of them who have been forced to do the impossible during the past 30 years) we may be able to advise, or arrange to build something special to solve the seemingly unsolvable.

• One of the largest and most progressive paper product companies of the Middle West wrote us on March 6th. . . . "We are glad to report that the folder you built special for us is taking care of the enormous production we are getting for this new product. It was a rather hard job, we must confess, and we are proud of both your part and the work we have done in bringing about satisfactory operations. We expect to have this first folder completely sold out as far as production in sight of 30 days, and we will feel much easier when we can get another similar folder in the factory for the additional business which will be forthcoming." (Name on request.)

Co-operation

• It takes interest and co-operation on all sides—ours and our customers and our customers' operators but we are proud to say that the Baum Automatic is doing MANY jobs besides folding, and folding many odd, difficult stocks—great bulk—or unbelievably thin, or soft and spongy or otherwise difficult paper.

• We haven't averaged 2% net profit per annum, in a quarter of a century, but we have, we believe, served the Graphic Arts Industry which is the more important "reward."

Russell Ernest Baum
615 CHESTNUT ST., PHILADELPHIA 6

One-Time CARBON PAPER

Check these prices . . . excellent deliveries . . . write for samples and join the many printers who already have standardized on HANO ONE-TIME CARBON PAPER.

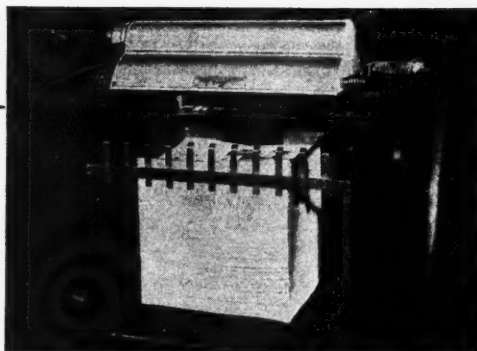
BLACK OR BLUE

REAM SIZE	PRICE PER REAM
22" x 34"	\$4.50
26" x 39"	\$6.00



MINIMUM ORDER TEN REAMS,
ONE SIZE. PRICES F. O. B.
HOLYOKE, MASS.

PHILIP HANO COMPANY
INCORPORATED
HOLYOKE, MASS.



Step Up Production WITH DOYLE POSTWAR SUPER-POWER INFRA-RED SHEET DRYERS

(Patented)

These new postwar units provide twice the radiant heat, have double the ink-setting efficiency of any previous electric sheet dryers. Enable you to run presses faster because they help to eliminate offset . . . save need for slip-sheeting on many difficult jobs.

Available for immediate shipment for C & P, Kelly, Kluge, Little Giant, Miehle Vertical and other presses.

Also used for ruling machines, to eliminate static on folding machines, and for various types of specialty equipment.

See Your
Dealer
or write to:

THE **J.E. Doyle** COMPANY
1224 West Sixth Street
Cleveland 13, Ohio

PROFITS

FOR THE PRINTER WITH GOOD EQUIPMENT

CHECK THESE BENEFITS!

- ✓ SPEEDS UP SERVICE
- ✓ IMPROVES PRINTING
- ✓ CUTS MAKE-READY
- ✓ DECREASES PLATE WEAR

Printers, publishers save time, improve printing quality with uniform type-high plates.

Engravers, electrotypers, newspapers speed up and improve service with plates of desired uniform thickness.

Plane-O-Plate Shavers


Rapid, accurate shaving of flat work to uniform printing levels makes Plane-O-Plate *profitable* to printing craftsmen. Tomorrow these moderately-priced, dependable shavers will be even better with new Monomelt-built features . . . These new features mean added profits and better printing. They make plates last longer, reduce wear on press blankets and help you "get rolling" *sooner* on every job.

Shaves Bed of Plates in 30 Seconds! Plane-O-Plate handles up to full newspaper page, shaves complete cast or bed of multi-sized plates in 30 seconds. It is ideal for all flat work from "zinc" to above "type high."

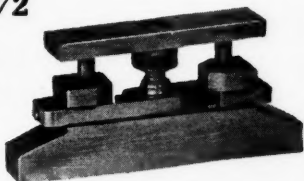
Write for details today!

MONOMELT COMPANY

1612 POLK STREET NORTHEAST
MINNEAPOLIS 13, MINNESOTA

Save Time, Reduce Costs,
Get Better Printing with
the  #1½

LITTLE GIANT JOB



PRESS LOCK

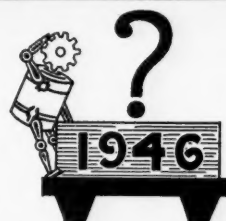
Tho this is the smallest member of our Job Press Lock family, it does a big job for you. Where space is limited and you must have a safe, sure lock up, Little Giant is your best bet. 1½" closed, it expands to 2¼". All steel construction and really rugged. Will serve you dependably for years.

PROMPT SHIPMENT FROM STOCK

Morgans & Wilcox Mfg. Co.

DEPARTMENT I, MIDDLETOWN, N. Y.

PRINTERS' SUPPLIES SINCE 1878



STOCK TROUBLES?

Here's how you can make today's low supplies go further and insure your customers of a better job.

Investigate and install a money-saving — trouble saving **SOUTHWORTH SIMPLEX PAPER CONDITIONER**. This modern machine eliminates stretching — curling — shrinking and conserves that precious stock.

Don't delay — write today for complete information and prices.



Printing Trade Division
SOUTHWORTH MACHINE CO.

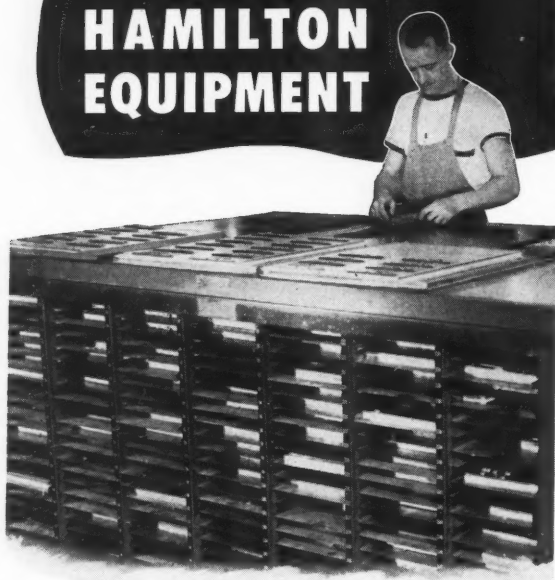
30 WARREN AVE. PORTLAND, ME.
Mfr's: Paper Conditioners, Universal Joggers,
Punches, Round Cornering Machines,
Humidifiers, Special Equipment

Fifty Years of Service to the Graphic Arts

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

101

**This man works easier
and faster with
HAMILTON
EQUIPMENT**



EVER work at a stone yourself? Then you'll appreciate how much it means to a lock-up man to have a big, clean, unobstructed working surface with ample supply of furniture and reglet in proper sizes and within easy reach.

It shows up on the time ticket, too. For when a man doesn't have to waste time cleaning off enough space to lock a form and hunting around for materials, he works to your better advantage as well as to his own.

Hamilton Equipment enables any printer to work easier and faster because it is designed by men of actual printing experience to fit the job the printer has to do.

Hamilton Equipment also enables more work to be done in less floor space through careful design that provides maximum storage and working space in minimum floor area.

Write us, or ask your Hamilton dealer for a free copy of the booklet, "Clean House for Profits." It gives helpful ideas, with layout sheet and miniature illustrations to scale for re-arranging your own composing room for easier, faster, more profitable production.

HAMILTON
MANUFACTURING COMPANY

TWO RIVERS, WISCONSIN

102

Please Mention THE INLAND PRINTER When Writing to Advertisers

PRESSROOM AND BINDERY EQUIPMENT

MANY LATE MODELS

★

AUTOMATIC CYLINDER UNITS

PAPER CUTTERS—LEVER AND POWER

LINOTYPES—INTERTYPES

FOLDERS AND STITCHERS

MANY OTHER ITEMS

★

**WANTED SINGLE UNITS
OR COMPLETE PLANTS**

Particularly interested in buying large size single and two-color Miehle and Babcock Presses.

WRITE OR TELEPHONE FREMONT 5100

NORTHERN MACHINE WORKS

MARSHALL & JEFFERSON STS., PHILADELPHIA 22, PA.

HELP! 3 WAYS TO MAKE NUMBERING MACHINES LAST!

- ① Inspect regularly after each run.
- ② Always keep clean and properly oiled and adjusted.
Or . . .
- ③ Roberts big Service Department will recondition—any make—for you. But . . . When replacing worn-out machines, insist on ROBERTS with all these advantages: Positive-action Direct Drive; Low Plunger; large Main Spring welded steel Plunger Guide Pins; Steel Case and Staple Release for plunger; Double Wire Spring straddles the unit retaining pawl; improved Drop Cipher.



*Prices and
Literature
on Request*

Roman or Gothic style; forward or backward action.

ROBERTS NUMBERING MACHINE CO

694-710 Jamaica Ave. Brooklyn, N. Y.

Revolutionary NEW Printing Ink!

WINK-DRI

Dries Within Seconds

ON COATED STOCK WITHOUT HEAT OR SPRAY

RUSH jobs that used to require hours can now be backed up at once.

Sheets can be cut within 1 minute after printing **WITHOUT OFF-SETTING**, and without the expense of heat, spray or slip-sheeting. On uncoated stock (Bond, Ledger, etc.) Wink-Dri dries in one to fifteen minutes.

You save money with WINK-DRI. Its high bulk and color strength mean you use less of it than with ordinary inks. Also losses due to skinning are completely eliminated, no matter how long the container is left open.

Inks come in black and colors (including process colors which will trap and dry within seconds without crystallization). Order yours now.

LEWIS ROBERTS, INC.

72 UNION ST., NEWARK, N. J.

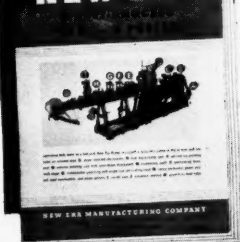
is now distributor of WINK-DRI INK manufactured by

F. G. OKIE, INC.

247 S. 3RD ST., PHILADELPHIA, PA.

"WINK-DRI DRIES QUICK AS A WINK"

NEW ERA



**Get Set
For 1947
Profits...
Get This
Bulletin
TODAY**

You can count on 1947-1948 to bring an unprecedented demand for labels, checks, tags, tickets, booklets, unit-sets, forms, book match covers, folder package inserts — the high-profit printed items that New Era Presses produce better and faster! Take this first step in insuring your ability to compete: *Get the Bulletin!* Read up on what New Era Presses can do for you. That much of your 1947-1948 planning you can do *right now*. Read now, reap later.

Current orders for New Era Presses are being filled in strict sequence of receipt. But don't let that keep you from getting the whole story of New Era Multi-Process Printing Presses *today*. Request Bulletin No. 11.

NEW ERA

MANUFACTURING COMPANY
375 - 11th Ave., Paterson 4, N. J.

1134

MULTI-PROCESS PRINTING AND ALKALINE EQUIPMENT

again . . .

AVAILABLE!

CHALLENGE

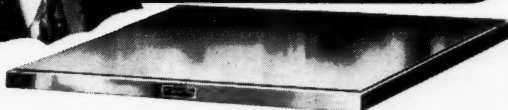
SEMI-STEEL

IMPOSING SURFACES

PRECISION GROUND



*Is that
GOOD NEWS!*



Yes, we are back into production of Challenge composing room equipment. Right now is the time to replace those old-fashioned imposing stones with these precision ground, rigid, true working surfaces of semi-steel. They will speed up work and reduce lock-up time.

Challenge Semi-Steel Imposing Surfaces are two inches thick with heavy reinforcing ribs at right angles to prevent sag. The tops are precision ground to a high degree of accuracy and will maintain that accuracy when properly supported. Furnished with or without rabbet for standard galleys.

Built in 18 standard sizes all precision ground . . . except the 28x120-inch and 28x144-inch sizes which are planer finish. Special sizes on order.

OTHER CHALLENGE COMPOSING ROOM EQUIPMENT

Steel Galleys—Galley Cabinets—Plate-Mounting Equipment—Stereo Bases—Hi-Speed Quoins—Labor-Saving Iron Furniture—Mammoth Iron Furniture and Proof Presses. Write for data today!

850-C

Challenge

THE CHALLENGE MACHINERY COMPANY
GRAND HAVEN, MICHIGAN

When Writing to Advertisers Please Mention THE INLAND PRINTER

103

Worth Its Weight in Diamonds

"BAUM FOLDERS PAY FOR THEMSELVES
MANY TIMES OVER IN A FEW MONTHS"

THE EUSEY PRESS
LEOMINSTER, MASSACHUSETTS
March 13th, 1946
Mr. Russell E. Baum
615 Chestnut St., Philadelphia, Pa.

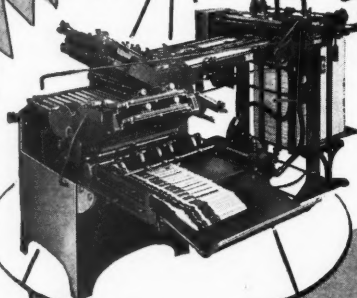
Dear Mr. Baum:

We have been more than pleased with the results from our two Baum Folders, and are eagerly looking forward to the arrival of the two others which we have on order. In many ways we are finding these machines superior to any on the market today.

Only with Baum Folders have I found it possible to obtain the highest in quality, while making a saving up to one-third in original cost. These machines will pay for themselves many times over during the coming few months, and I can truly appreciate what you are doing for the Graphic Arts in giving a superior piece of equipment at a considerable savings over competitive machines.

Sincerely,

THE EUSEY PRESS
(Signed) O. F. Eusey



WARNING! "A stitch in time saves nine." Last summer we begged you to place a reservation order (no cash, no contract signed) and it is subject to cancellation at any time. Since that time one and three-quarter million dollars' worth of orders have been placed—over a million yet to be shipped. Why delay longer?

RUSSELL ERNEST BAUM

615 CHESTNUT STREET • PHILADELPHIA 6, PA.

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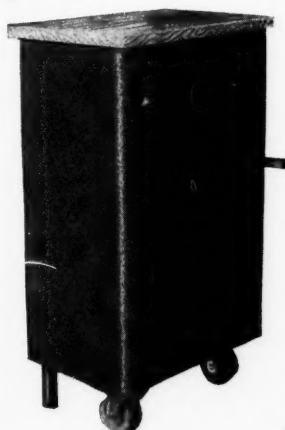
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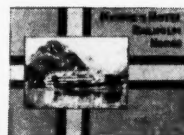
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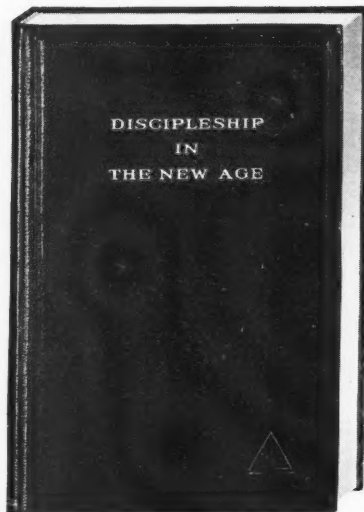
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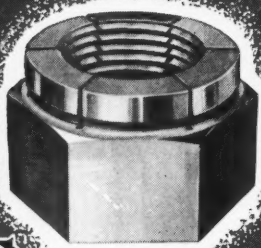
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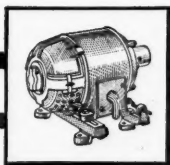
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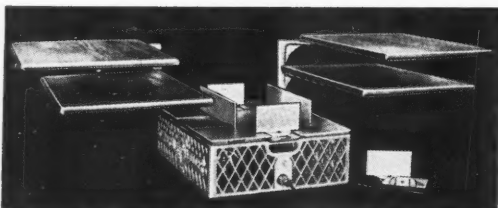
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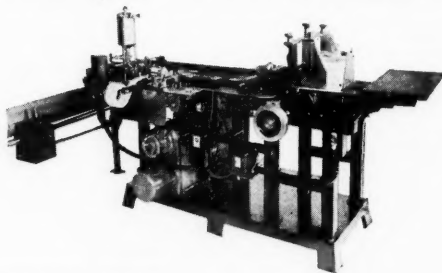
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Classified Buyers' Guide (continued)

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Leading Articles for You This Month

	PAGE
"Know How" and Methods Peculiar to the Field Required in Magazine Work.....	37
Discussions of Labor Problems and Employee Training Hold L.N.A. Convention Spotlight.....	44
Cost of Installing Offset Department.....By Glenn C. Compton	48
Developers and Deep-Etching Materials.....By Charles F. King	53
Cut Two-Color Separation Time and Get Better Plate Register	57
Apprenticeship in Word Artistry Is Made Up of Hard Work.....By Edward N. Teall	63
Budgeting Is Essential to Maximum Profits in Printing Business Today.....By A. C. Kiechlin	66
That Second Color Works Wonders.....By Glenn J. Church	70
Outstanding Training Programs for War Veterans and Other Beginners.....	77

—plus these regular monthly features

Brevities	62	Proofroom	59
News and Views.....	75	Salesman's Corner	68
Pressroom	71	The Month's News.....	79

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INDEX TO DISPLAY ADVERTISERS IN THIS ISSUE

Acme Type Foundry	115
G. J. Aigner Co.	114
Allen Service	113
American Roller Co.	115
American Steel Chase Co.	114
American Type Foundry	114
American Writing Paper Corp.	25
Arrow Service	114
Baltimore Type	105
Baum, Russell Ernest	100, 104
Beckett Paper Co.	18
Brandtjen & Kluge Co.	91
Bingham, Sam'l, Son Mfg. Co.	29
Brock & Rankin	109
L. L. Brown	87
Bryant Paper Co.	93
Central Compounding Co.	109
Challenge Machinery Co.	103
Champion Paper and Fibre Co.	Second Cover
Chandler & Price Co.	112
Chapman Electric	107
Neutralizer Co.	107
Cheshire Mailing Machines	110
Collins, A. M., Mfg. Co.	113
Consolidated Water, Power & Paper Co.	5
C. B. Cottrell & Sons Co.	9
Crane and Co.	28
Creative Products Co.	110
Cromwell Paper Co.	Third Cover
Dayton Rubber Co.	11
Dexter Folder Co.	33
District of Columbia Paper Mills	115
Doyle, J. E., Co.	100
Eastern Corporation	21, 22
Ecusta Paper Corporation	106
Elco Typographic Service	115
Engdahl Bindery	114
Esleek Mfg. Co.	10
Fawcett Distributing Corp.	20
Fox River Paper Corp.	34
Gaetjens, Berger & Wirth, Inc.	114
Graphic Arts Corp.	17
Gummed Products Co.	107
Hammermill Paper Co.	7, 86
Hamilton Mfg. Co.	102
Hano, Philip, Co.	100
Harris-Seybold Co.	97
Howard Paper Co.	13, 31, 32
International Paper Co.	24
International Printing Ink	3
Intertype Corporation Back Cover	
Kimberly-Clark Corp.	88, 89
Kimble Electric Div.	107
Lake Erie Engineering Corp.	26
Langston Monotype Machine Co.	15
Linden Chemical Products Co.	108
Litho Chemical & Supply Co., Inc.	109
Ludlow Typographic Co.	1
Macbeth Arc Lamp Co.	115
McLaurin-Jones Co.	105
Mead Corp., The	26, 27
Megill, Edw. L., Co.	115
Mergenthaler Linotype Co.	35
Minnesota Mining & Mfg. Co.	19
Monomelt Co.	101
Morgans & Wilcox Mfg. Co.	101
National Lead Co.	96
Neenah Paper Co.	10
New Era Mfg. Co.	103
Northern Machine Works	102
Northwest Paper Co.	6
Nygren-Dahly Co.	111
F. G. Okie, Inc.	103
Oxford Paper Co.	8
Pasche Airbrush Co.	108
Paper Mfrs. Co.	114
Parsons Paper Co.	95
Payne & Walsh Corp.	111
Rapid Roller Co.	113
Rathbun & Bird Co., Inc.	114
Roberts Numbering Machine Co.	102
Rosback, F. P., Co.	90
Rotogravure Engineering Co., H. B., & Co.	23
Rouse, H. B., & Co.	114
Scott, Walter, & Co.	115
Siebold, J. H. & G. B., Inc.	96
Seneca Wire & Mfg. Co.	114
Simonds Saw and Steel Co.	14
Sinclair & Valentine Co.	106
Southworth Machine Co.	101
Special Chemicals Co.	104
Standard Tag Co.	104
Standard Pressed Steel Co.	106
Strathmore Paper Co.	16
Sun Chemical Corp.	12
Syntro Co.	105
TI PI Co.	114
Triangle Ink & Color Co., Inc.	105
Type and Press of Illinois	111
United Mfg. Co.	110
Universal Jogger Co., Inc.	110
U. S. Envelope Co.	94
Vandercook & Sons	113
Weston, Byron	2
West Virginia Pulp & Paper Co.	98, 99
Zarkin Machine Co.	30

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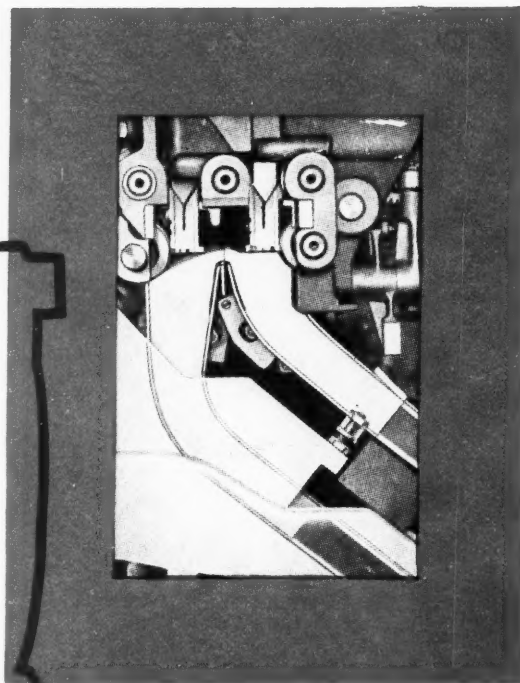
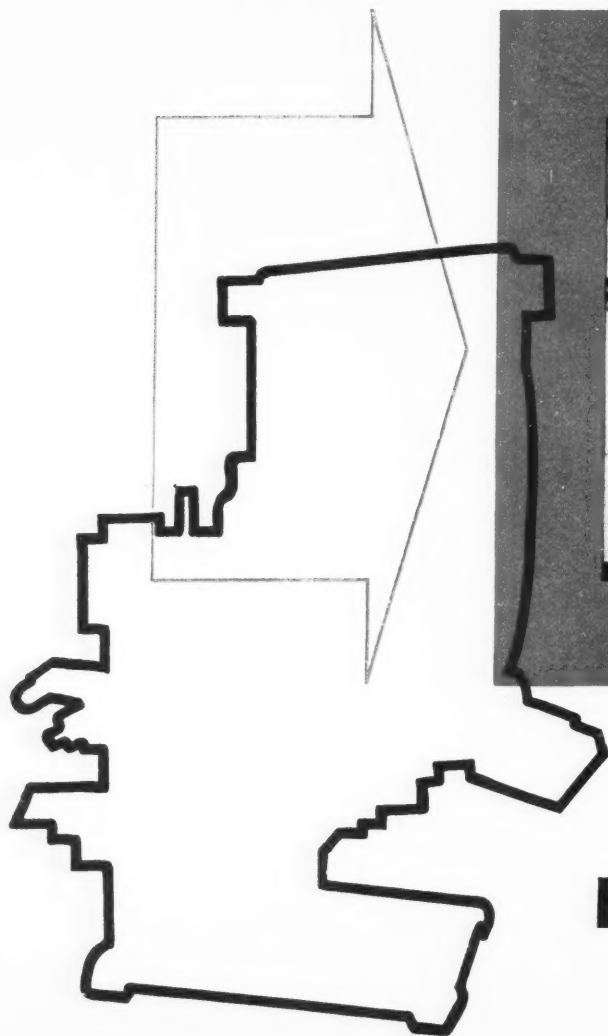
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